THE CATHOLIC UNIVERSITY OF AMERICA
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TECHNIQUES OF COMPOSITION USED IN CONTEMPORARY WORKS FOR CHORUS AND ORCHESTRA ON RELIGIOUS TEXTS-

As important representative works of the period
from 1952 through 1962 the following
works will be considered:
"CANTICUM SACRUM" - STRAVINSKY
"PRAYERS OF KIERKEGAARD" - BARBER
"MAGNIFICAT" - HOVHANESS

A DISSERTATION

Submitted to the Faculty of the
Graduate School of Arts and Sciences
Of The Catholic University of America
In Partial Fulfillment of the Requirements
For the Degree
Doctor of Philosophy

By

William Albert Dailey

Washington, D. C.
1965

This dissertation was approved
by Dr. George Thaddeus Jones as
director and by Dr. John Paul
and Dr. Allen M. Garrett as
readers.

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PREFACE

There is a great need for musicological research to concern itself with current practice as well as that of the past. Since the art of music is in a constant state of evolution it is impossible to codify accurately its many aspects until those aspects are seen in their proper perspective in time. Nevertheless it is important to make a careful, intensive study of various aspects of contemporary technique inasmuch as they pertain directly to the world of music as it exists today. Since the active participation in musical practice involves an awareness of current and recent aspects of musical evolution, this awareness must come in some degree from systematic study.

There is a tendency to overlook the medium of choral music in contemporary practice. Although the majority of music being written is instrumental, there is enough music of quality being written in the choral medium to warrant intensive study. This paper attempts to meet this need in one facet of the choral medium. The immediate purpose of this study is to examine the techniques of composition currently being used in compositions involving the setting of religious texts for chorus and orchestra. Three works have been selected for detailed analysis. These works represent widely divergent styles and esthetic principles and in this respect they are representative of the individualism of contemporary music in general.

The works will be studied from the standpoint of text, structural design, tonal and modal organization, harmony, counterpoint, rhythm, melody, idiomatic characteristics, voice grouping, and accompaniment. Each work will be discussed in relation to the other two works. These comparisons will give insight into the many facets of current practice in this medium, how they relate to each other, how they relate to traditional choral procedures, and how they relate to the world of music at large.

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CHAPTER I

PRAYERS OF KIERKEGAARD

SAMUEL BARBER

Samuel Barber was born in West Chester, Pennsylvania, a small town not far from Philadelphia, on March 9, 1910. He came of a musical family; his mother's sister was the well known singer, Louise Homer. When the Curtis Institute of Music was established in 1924, Barber, then age fourteen, was among the first group of students to enter. He remained associated with the school for the next nine years, toward the end as a student-teacher. He studied the piano with Isabelle Venferova, voice with Emilio de Gogorza, and composition with Rosario Scalero. Barber was twenty-three when Alexander Smallens and the Philadelphia Orchestra played his Overture to "The School for Scandal." In 1935 the New York Philharmonic, under Werner Janssen, performed his "Music for a Scene from Shelley." While he was abroad on a Prix de Rome, Barber met Toscanini, who played a decisive part in establishing his fame. In 1938, Toscanini presented two works by the young composer, the "Adagio for Strings" and the "Essay for Orchestra," both of which were soon known throughout the musical world. From 1939 to 1942 Barber was on the faculty of the Curtis Institute, teaching orchestration and conducting a chorus. From 1942 to 1945 he served as a member of the Army Air Forces. Following his discharge he settled at Mt. Kisco, New York.

PRAYERS OF KIERKEGAARD

Opus 30

For mixed chorus, soprano solo and orchestra. With incidental tenor solo; alto solo ad libitum.

Orchestra

Piccolo
2 Flutes
2 Oboes
English Horn
2 Clarinets in A
Bass Clarinet
2 Bassoons

4 Horns in F
3 Trumpets
3 Trombones
Tuba

Timpani
Bass Drum
Cymbal
Tam-tam
Xylophone
Piano
Harp
Strings

"Prayers of Kierkegaard" was completed in January, 1954. Commissioned by the late conductor of the Boston Symphony Orchestra, it is dedicated "to the memory of Serge and Natalie Koussevitzky" and was first performed by the Boston Symphony, December 3, 1954 with Charles Munch conducting, Leontyne Price, soprano and the Cecelia Society.

Duration 19-20 minutes

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TEXT

O Thou Who art unchangeable, Whom nothing changes,
May we find our rest
and remain at rest
in Thee unchanging.
Thou art moved
and moved in infinite love by all things:
the need of a sparrow, even this moves Thee;
and what we scarcely see,
a human sigh,
this moves Thee, O infinite Love!
But nothing changes Thee, O Thou unchanging!

Lord Jesus Christ
Who suffered all life long
that I, too, might be saved,
And Whose suffering still knows no end,
This, too, wilt Thou endure:
saving and redeeming me,
this patient suffering of me
with whom Thou hast to do---
I, who so often go astray.

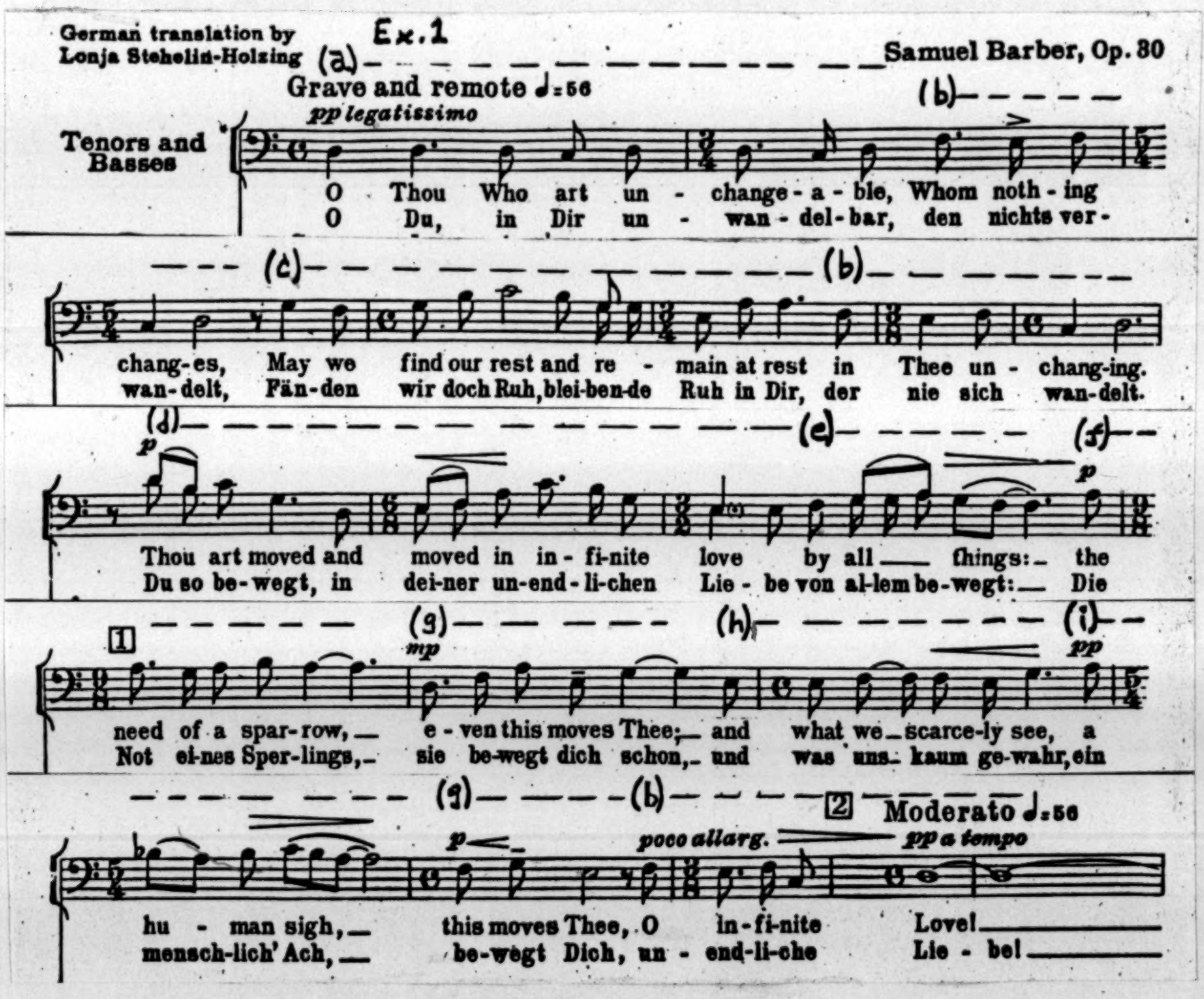
Father in Heaven,
well we know that it is Thou
that giveth both to will and to do,
that also longing,
when it leads us to renew
the fellowship with our Saviour and Redeemer,
is from Thee.
Father in Heaven, longing is Thy gift.
But when longing lays hold of us,
oh, that we might lay hold of the longing!
when it would carry us away,
that we also might give ourselves!
when Thou art near to summon us,
that we also in prayer might stay near Thee!
When Thou in the longing
dost offer us the highest good,
oh, that we might hold it fast!

Father in Heaven!
Hold not our sins up against us
But hold us up against our sins,
So that the thought of Thee should not remind us
Of what we have committed,
Bot of what Thou didst forgive;
Not how we went astray,
But how Thou didst save us!

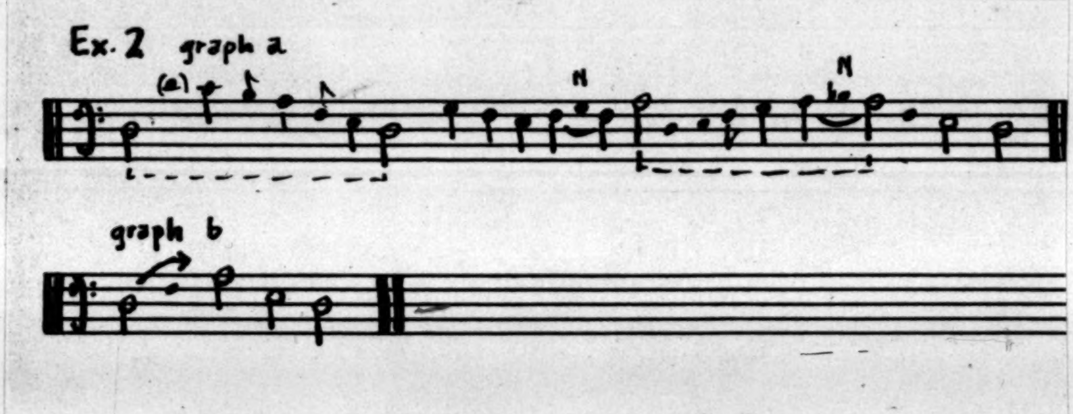
Soren Kierkegaard

The work opens with an unaccompanied male chorus singing a Gregorian-like chant in the Dorian mode. The chant consists of a number of short motifs, several of which prove to be of great importance throughout the entire work. These various motifs are labeled in Ex. 1 for the purpose of future reference. Motif (b) is seen to be the most predominant in the chant, occurring three times.

Ex. 1


German translation by
Lonja Stehelin-Holzing
Samuel Barber, Op. 30
(a)
(b)
Grave and remote ♩=56
pp legatissimo
Tenors and Basses
O Thou Who art un-change-a-ble, Whom noth-ing
O Du, in Dir un-wan-del-bar, den nichts ver-
(c)
(b)
chang-es, May we find our rest and re-main at rest in Thee un-chang-ing.
wan-delt, Fän-den wir doch Ruh, blei-ben-de Ruh in Dir, der nie sich wan-delt.
(d)
(e)
(f)
p
Thou art moved and moved in in-fi-nite love by all things: the
Du so be-wegt, in dei-ner un-end-li-chen Lie-be von al-lem be-wegt: Die
1
(g)
(h)
(i)
mp
pp
need of a spar-row, e-ven this moves Thee; and what we scarce-ly see, a
Not ei-nes Sper-lings, sie be-wegt dich schon, und was uns kaum ge-wahr, ein
(g)
(b)
2
Moderato ♩=56
p
poco allarg.
pp a tempo
hu-man sigh, this moves Thee, O in-fi-nite Love!
mensch-lich' Ach, be-wegt Dich, un-end-li-che Lie-be!

Ex. 2 reduces the chant melody to its basic direction[1] devoid of melodic embellishments and offshoots. Graph "a" indicates a prolongation of the key note D throughout the first seven measures of the chant. This prolongation is achieved by filling in the D octave in descending motion, the upper D being implied. In measure 11 movement to the dominant note A becomes apparent. A is prolonged for four measures whereupon movement is made to the neighbor note E. Graph "b" carries this process even further and indicates the outline of a D minor triad with a final 2-1 cadence.



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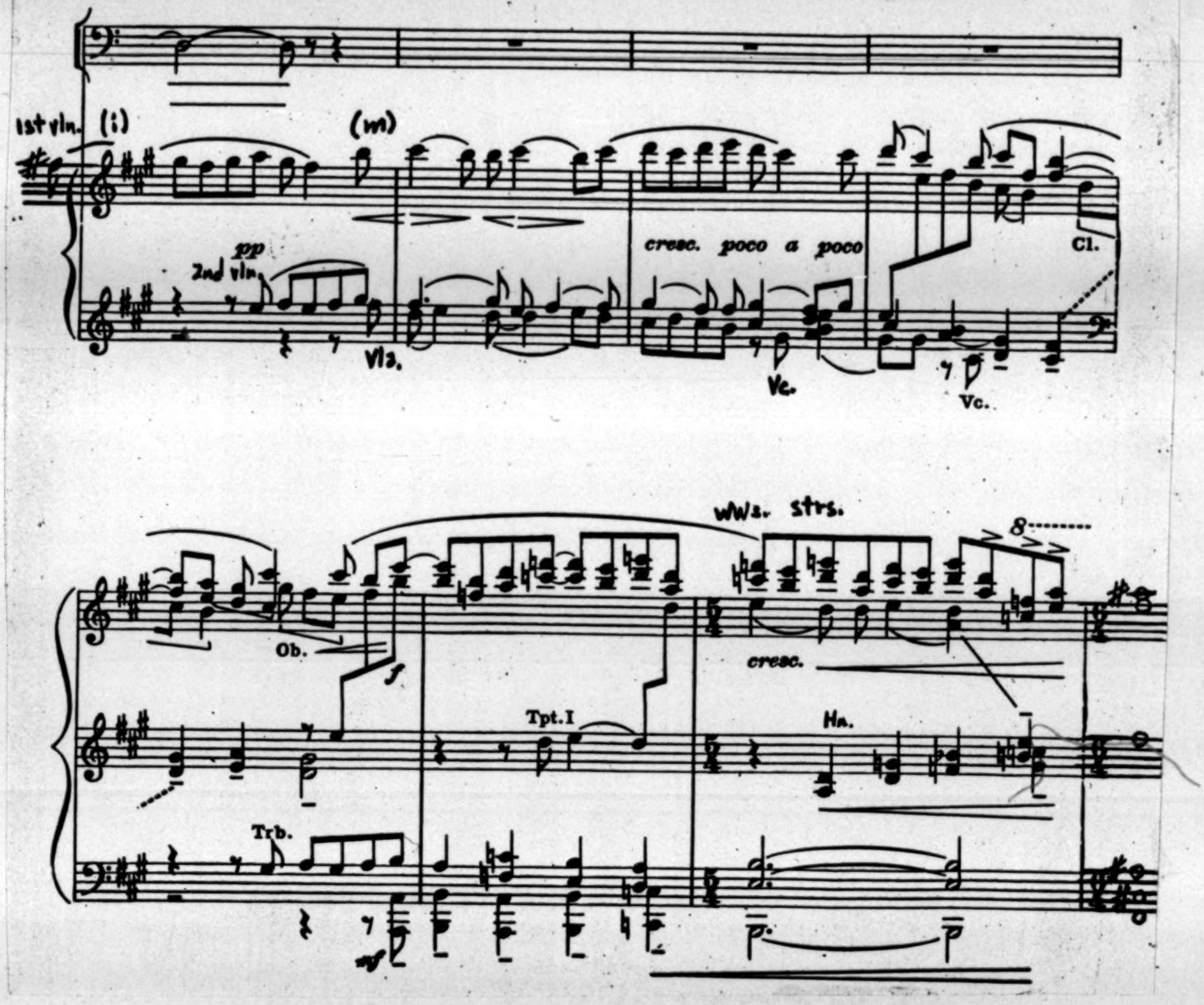
[1] Use is made in this paper of elements of the theoretical conception of Heinrich Schenker. The principle involves a reduction of the music to its most basic direction as opposed to an analysis in which each chord is classified individually. The opposition to this latter form of analysis (traditional) is due to its tendency to accord equal importance to each sonority without regard to its own ultimate position in relation to the work as a whole. The Schenker system attempts to display graphically the main "structural" sonorities, the sonorities which provide the tonal outline or skeleton of the music. The note values used have no time value, but indicate rather, structural importance. The system is applied in a very free manner, attempting to give a clear picture of the musical structure rather than to make the music fit a preconceived theory.

During the final note of the chant, the first violins enter with a theme[1] in the Lydian mode based on the motif (i) and a short extension, (m). Second violins enter in imitation a whole step below. The violas enter next and by their second measure, are found in contrary motion with the first violins. (Ex. 3) Following the cello entrance in measure 21 on the second motif of the theme, entrances are made by flutes, horns, solo clarinet, solo trombone, and solo trumpet. These entrances employ either the theme intact or else fragments thereof. Tension builds as the texture becomes thicker. A strong statement of the (i) motif by all the bass voices of the orchestra leads to a solid F# major chord.

---

[1] The classification "theme" is used, in this case, the only time in the first movement. The label (i-m) is used inasmuch as this is a legitimate "theme" being made up of the two motifs. The use of the word "theme" however does not imply that it is more important than the preceeding individual motifs. The label (m) is used for the new motif instead of (i) in order to distinguish it from the chant motifs which are in consecutive letters.

Ex.3

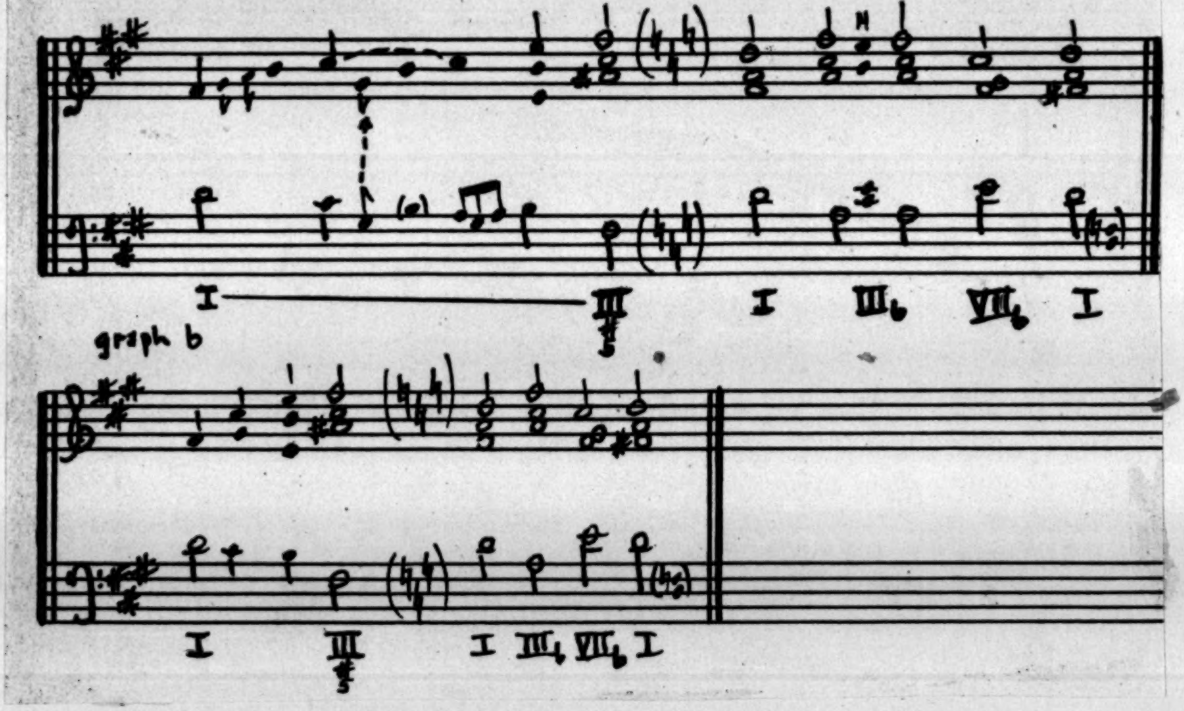

1st vln.
(i)
(m)
pp
2nd vln.
Vla.
cresc. poco a poco
Cl.
Vc.
Vc.
WWs. strs.
8
Ob.
f
cresc.
Tpt.I
Hn.
Trb.
mf

The F# chord pivots directly into D minor as the full chorus makes a fortissimo statement of (a). After sharp polychordal punctuations in the woodwinds and xylophone, the chorus continues with (b) in augmentation, cadencing in D major. Special mention should be made here of the symbolic setting of the text: "But nothing changes Thee, O Thou unchanging." The tonality from the beginning has been D major-minor. The orchestra now reaches a strong triad on F#, the third of D major. Out of the midst of this "distant" area comes immediately the insistent

D minor.[1] As the chorus cadences in D major, the orchestra hammers percussively on D minor. The chorus decreases in volume but remains "unchanging" in its major tonality.

Ex. 4 plots the tonal movement of this section. As the entrance of the first violins is on F# above the final D of the chant, the tonality becomes briefly, D. major. The cadence to F# major is direct as the top voices fill in the F# octave interval and the bottom voices descend stepwise and then approach the F# by its subdominant.

Ex. 4 graph a



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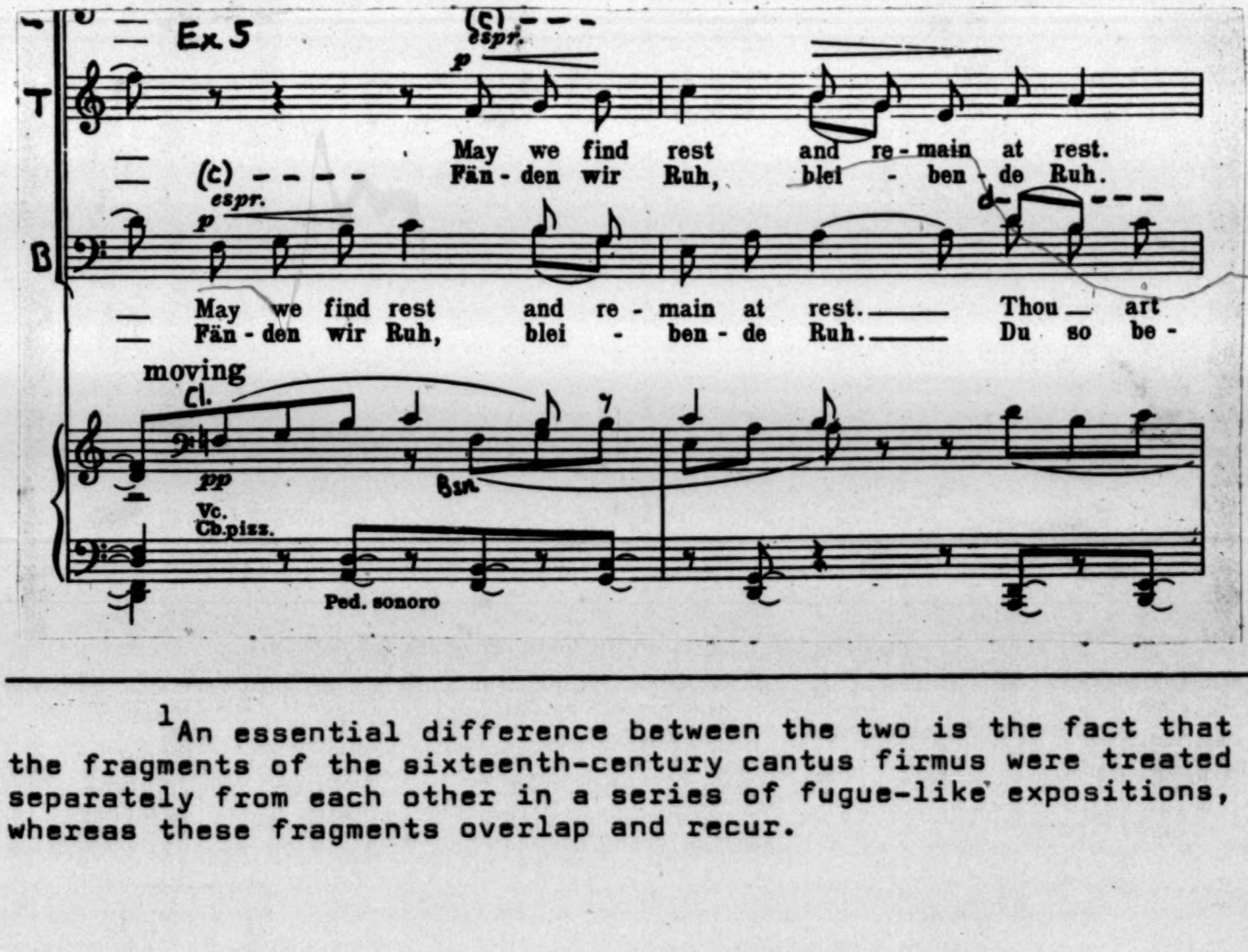
[1] Significantly, the key signature in the orchestra throughout this short section is three sharps while the chorus maintains the sigmature of the chant which contains no accidentals.

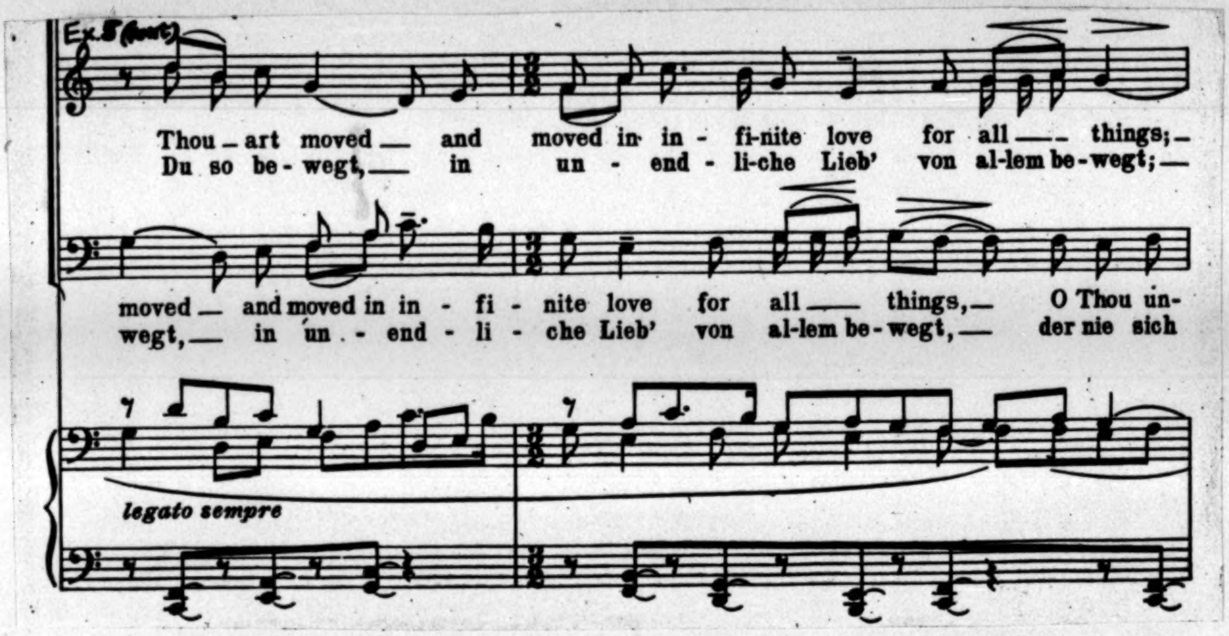
The chorus next begins a contrapuntal section featuring canonic treatment of the chant motifs. Each motif is used with its original text and as each statement is completed in a particular part, a new motif is usually introduced in counterpoint to the other parts. The idea of breaking up the melody into fragments and treating each one canonically recalls the "points of imitation" practice, so prevalent in the motets of the sixteenth century, although the usage here is not nearly as extensive.[1]

The vocal parts are almost always doubled by an instrument. The accompanying figure is a series of parallel fourths played on the offbeat by double basses and 'cellos in pizzicato, and piano and harp sustained. This accompaniment serves as a rhythmic coloration device and does not affect the tonal movement.


Ex 5
(c)
espr.
p
T
May we find rest and re-main at rest.
Fän-den wir Ruh, blei-ben-de Ruh.
(c)
espr.
p
B
May we find rest and re-main at rest. Thou art
Fän-den wir Ruh, blei-ben-de Ruh. Du so be-
moving
Cl.
pp
Bsn
Vc.
Cb.pizz.
Ped. sonoro

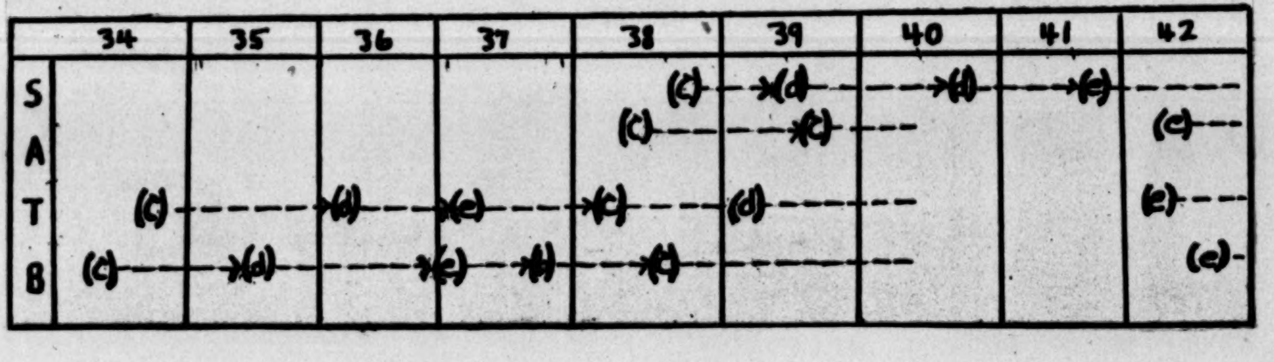
---

[1] An essential difference between the two is the fact that the fragments of the sixteenth-century cantus firmus were treated separately from each other in a series of fugue-like expositions, whereas these fragments overlap and recur.


Ex. 5 (cont.)
Thou – art moved — and moved in in - fi-nite love for all — things; –
Du so be - wegt, — in un - end - li-che Lieb' von al-lem be-wegt; —
moved — and moved in in - fi - nite love for all — things, — O Thou un-
wegt, — in un - end - li - che Lieb' von al-lem be-wegt, — der nie sich
legato sempre

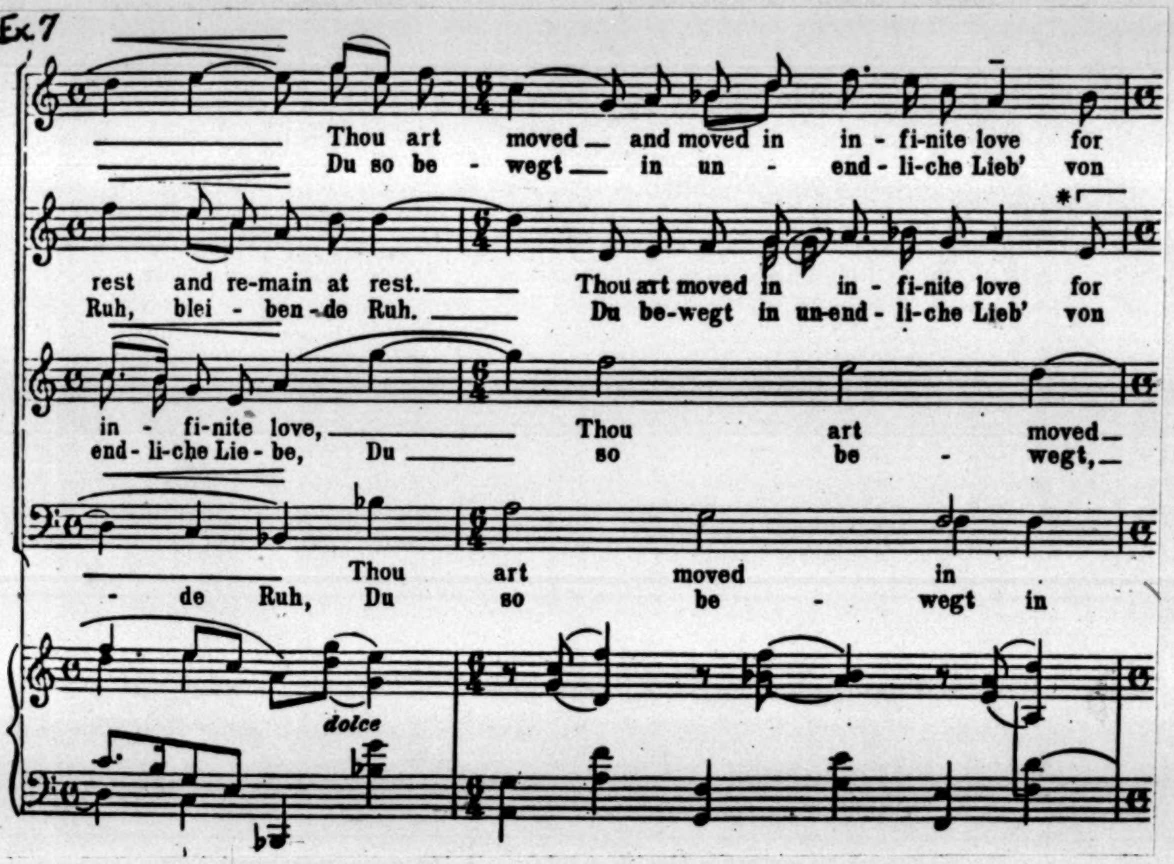
The specific usage of the motifs is outlined in Ex. 6. The bass entrance is on F and is imitated at the unison by the tenor entrance two beats later. The tenor restatement of motif (b) in measure 38 is again on F but the alto entrance is on E. The bass restatement of motif (b) continues the stepwise descent by beginning on D. These three entrances are each one beat apart. The soprano entrance at the end of the measure, three beats behind the bass, is on A. It is significant that these entrances on the notes F, E, D, and A serve to outline the D minor triad in a similar fashion to Ex. 3.

Ex. 6


34
35
36
37
38
39
40
41
42
S
A
T
B
(c)
(d)
(f)
(e)
(c)
(c)
(c)
(c)
(d)
(e)
(c)
(d)
(e)
(c)
(d)
(e)
(f)
(c)
(e)

By measure 40 the soprano is the only voice which retains direct statements of the motifs. The tenors and basses engage in half-note 7-6 suspensions in measure 40. Note the harmonic sequential pattern which this produces as indicated in the orchestral reduction.

Ex.7

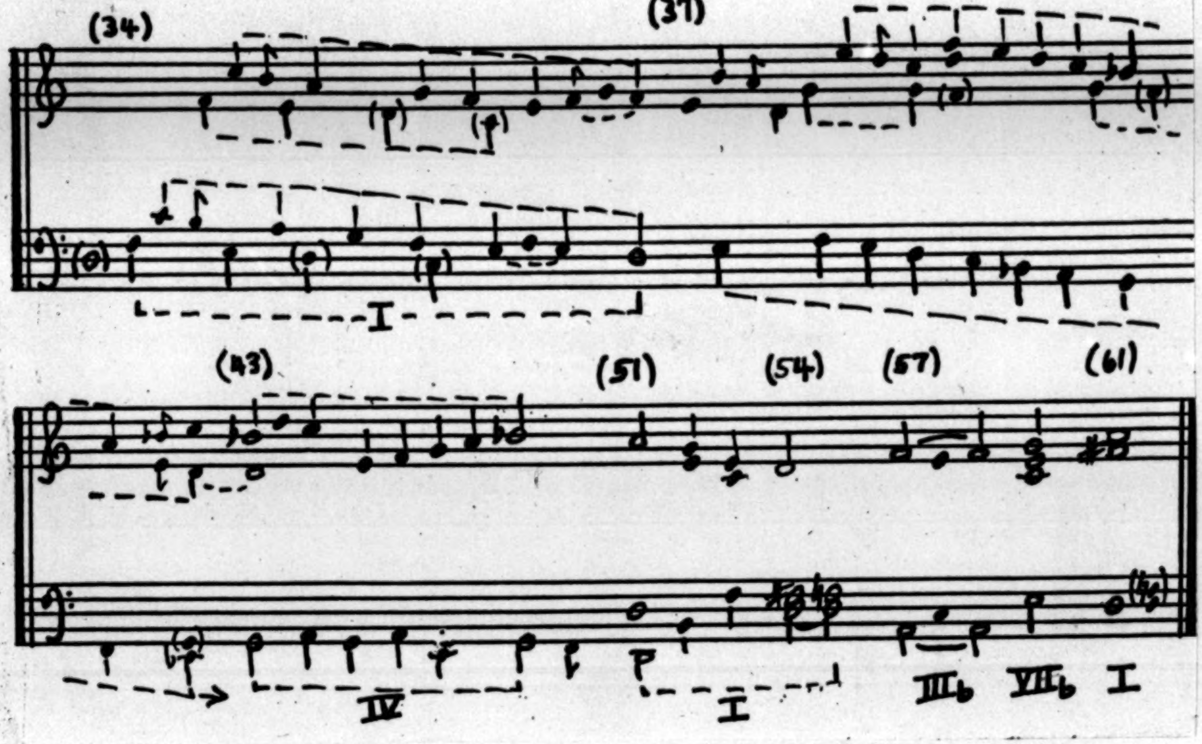

Thou art moved — and moved in in - fi-nite love for
Du so be - wegt — in un - end - li-che Lieb' von
rest and re-main at rest. Thou art moved in in - fi-nite love for
Ruh, blei - ben - de Ruh. Du be-wegt in un-end - li-che Lieb' von
in - fi-nite love, Thou art moved
end - li-che Lie - be, Du so be - wegt,
Thou art moved in
- de Ruh, Du so be - wegt in
dolce

In measure 42 motif (e) is given canonic treatment in each of the voices separately. The entrances are in the order, soprano, tenor, alto, and bass and they are all one beat apart. As the voices cadence the flutes introduce motif (f) in thirds. This is immediately taken up by women's voices in three parts, followed by a statement of motif (g) in two-part men's voices. The accompanying figure through these two harmonic statements is a single line, eighth-note pizzicato figure, first in viola and then in 'cello. As the men sustain the last note, woodwinds play the motif (m) from the instrumental interlude.

The lower three voices state motif (h) after which the soprano enters with (i). The lower voices continue with the last part of motif (i) and then state motif (b). A timpani roll crescendo moves from the pianissimo of the last phrase to a fortissimo statement of motif (a), similar to the passage starting in measure 27. This is followed, as in the previous example by sharp polychordal punctuations in the woodwinds and xylophone. The motif (b) is again presented in augmentation in the voices, cadencing in measure 61 in D major. The cadence this time is extended, the voices sustaining a C major chord with an added-note F over vigorous orchestral accompaniment in a polytonal relationship. As the D major chord is released in the voices the orchestra hammers a final D minor chord.

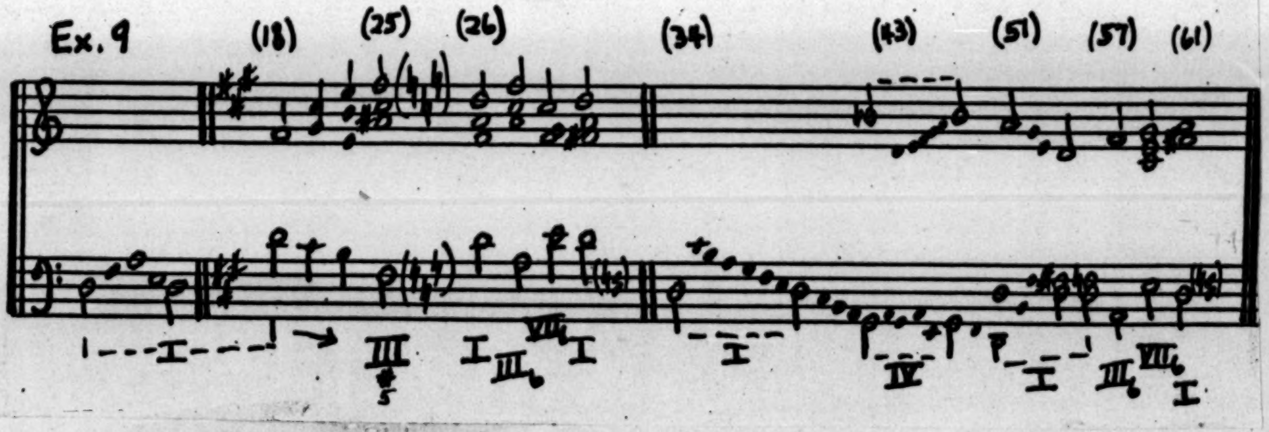
Ex. 8 suggests the tonal movement of the sections just discussed. The contrapuntal section, though rather vague harmonically, seems to prolong the D minor tonality from measure 34 to measure 38 through descending stepwise motion in both voices. This descending motion is often evidenced on two planes simultaneously in each voice. These two planes exist usually a perfect fourth apart. Measure 38 begins a movement from D toward the subdominant which is reached in measure 43 as the harmonic statement of motif (f) begins. The subdominant is prolonged through the next nine measures at which time it returns immediately to the tonic. Melodically the subdominant is prolonged through a stepwise "filling in" of the interval from D to Bb. The tonic is then prolonged until the final cadence.

Ex. 8


(34)
(37)
I
(43)
(51)
(54)
(57)
(61)
IV
I
III♭
VII♭
I

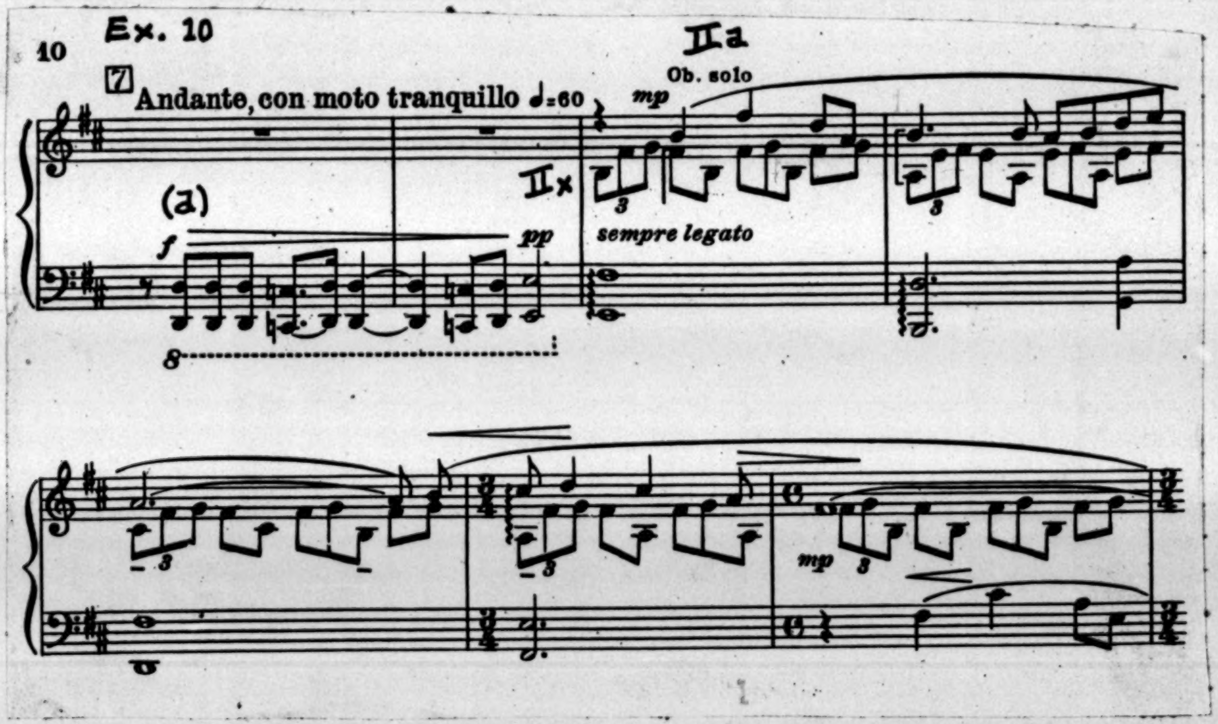
The tonal direction of the entire movement through page 9 is indicated in Ex. 9. The tonality is obviously D throughout, with brief digressions, F# and G, and two main cadence points.

Ex. 9


(18)
(25)
(26)
(34)
(43)
(51)
(57)
(61)
I
III #5
I
III♭
VII♭
I
I
IV
I
III♭
VII♭
I

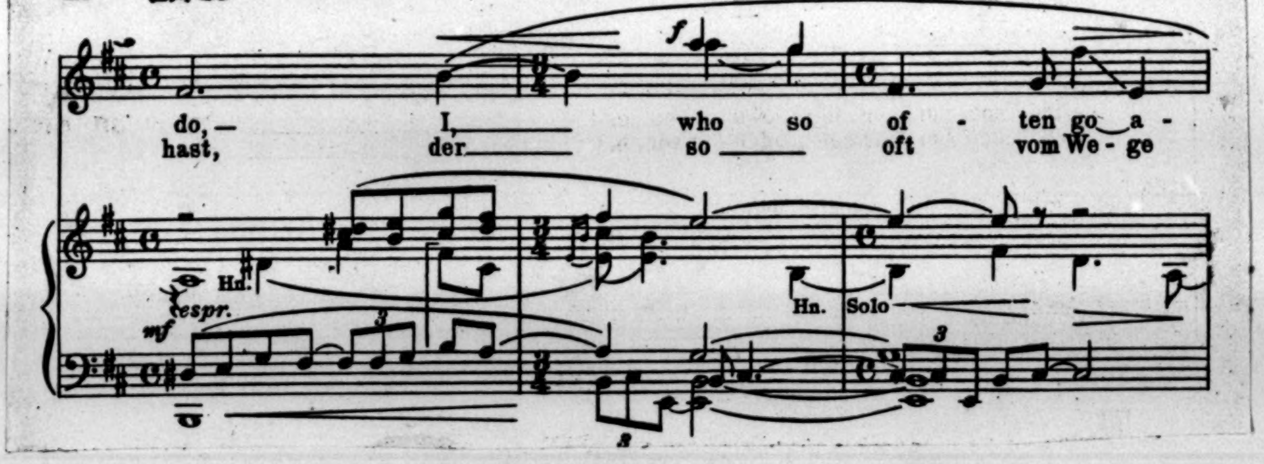
The second movement which follows without pause, is a prayer for soprano solo over woodwind and string accompaniment. 'Cellos and double basses in octaves begin by stating the (a) motif from the first movement. Strings enter con sordino in measure 63 suggesting an E minor chord which is to serve throughout the movement as a subdominant pickup to B minor, the new tonality. The first violin begins an eighth-note figure which alternates on consecutive beats, three notes (triplets) and then two. (Ex. 10). Solo oboe enters playing the first six measures of the new theme. This theme is the first completely new material since the initial chant.

Ex. 10



The soprano then enters softly and spins out the theme (IIa) which unfolds without repetition or sequence for twelve measures. The accompanying eighth-note figure (IIx)[1] serves in a passacaglia function and runs throughout the movement alternating between several solo instruments. The first measure of IIa is used at several places in the accompaniment. (Ex. 10) The ninth measure of the solo seems to indicate a contrasting section through its dynamic level and its tonal movement. After four measures, material from the first part of the theme is brought back. There is no point of departure from the contrasting section at this point despite the return of this material. When the tonic is reached once more, four measures after the return of the thematic material, the solo soars up to a climactic A and returns to F# by way of skips of a ninth and a seventh which represent a scalewise progression with several of the notes in a displaced register.

Ex. 11



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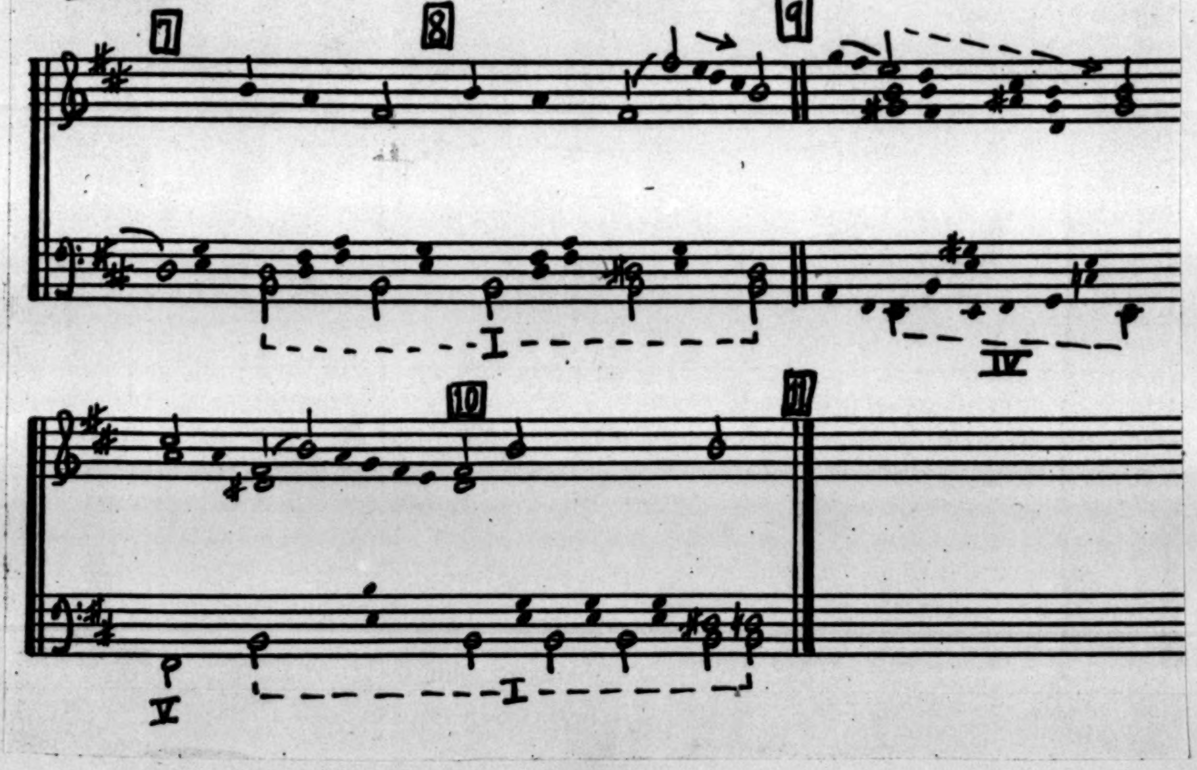
[1] In an attempt to label the various themes in a manner that is both consistent and functional, each theme of the second and third movements will use as a prefix the Roman numeral indicating its movement. Since the above passacaglia figure serves in an accompanying role only, containing no formal importance, it is labeled IIx as opposed to IIa for the main theme.

The oboe takes up the theme for two measures after which the soprano reiterates twice the opening fragment of the theme, sustaining the final note quietly into the following movement.

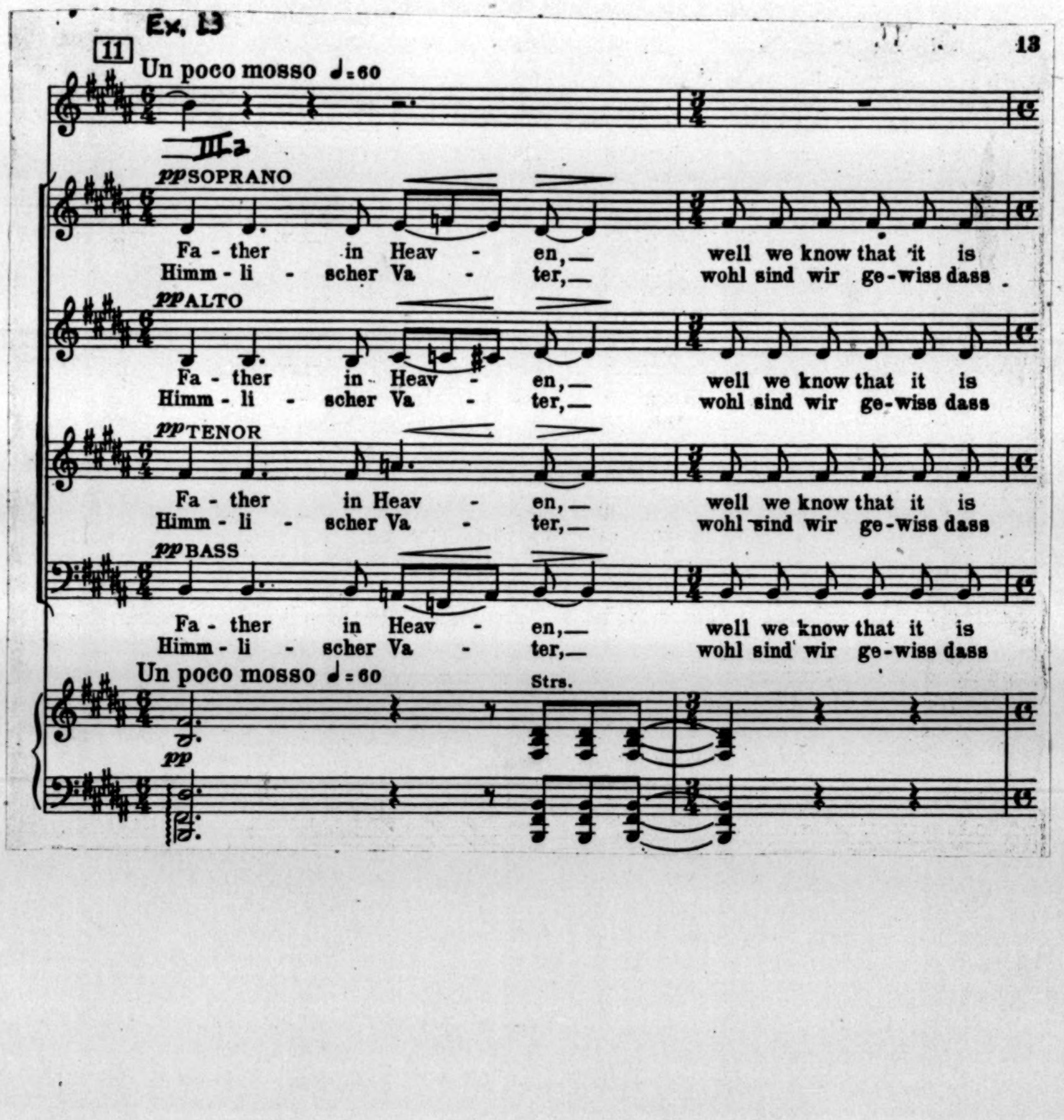
Ex. 12 illustrates the tonal structure of the movement. It is noted that just before $\boxed{9}$ the interval from F# to B is filled in stepwise in the top voice. After $\boxed{9}$ the subdominant is prolonged through a similar "filling in" from E to B. This same device occurs again just before $\boxed{10}$ as was mentioned on page 12 in connection with the displaced notes. It is seen that the tonal movement centers around a I-IV-V-I progression and that, as in the previous movement, the tonic appears in both major and minor.

Ex. 12

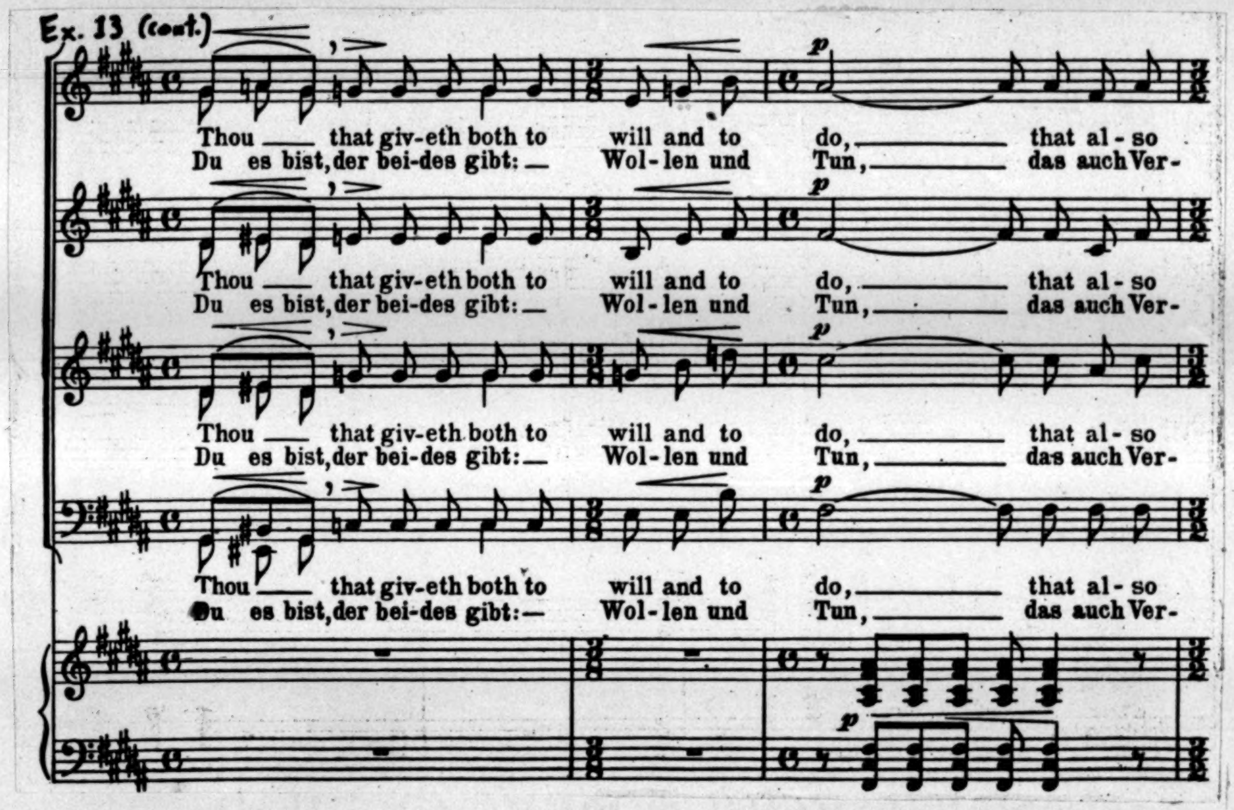


The third movement is the longest of the four and correspondingly includes the most text. The first section employs soft rich chords in the chorus in an insistent declamatory style. The melodic material, IIIa, is new although it bears resemblance to the motif (i). The main melodic feature is the use of consecutive half-steps which ascend and then return. (Ex. 13). This section is a capella save for occasional chordal reinforcement by the strings in the same insistent eighth-note patterns.

Ex. 13


11
Un poco mosso ♩=60
13
IIIa
pp SOPRANO
pp ALTO
pp TENOR
pp BASS
Fa - ther in Heav - en, well we know that it is
Himm - li - scher Va - ter, wohl sind wir ge - wiss dass
Un poco mosso ♩=60
Strs.
pp

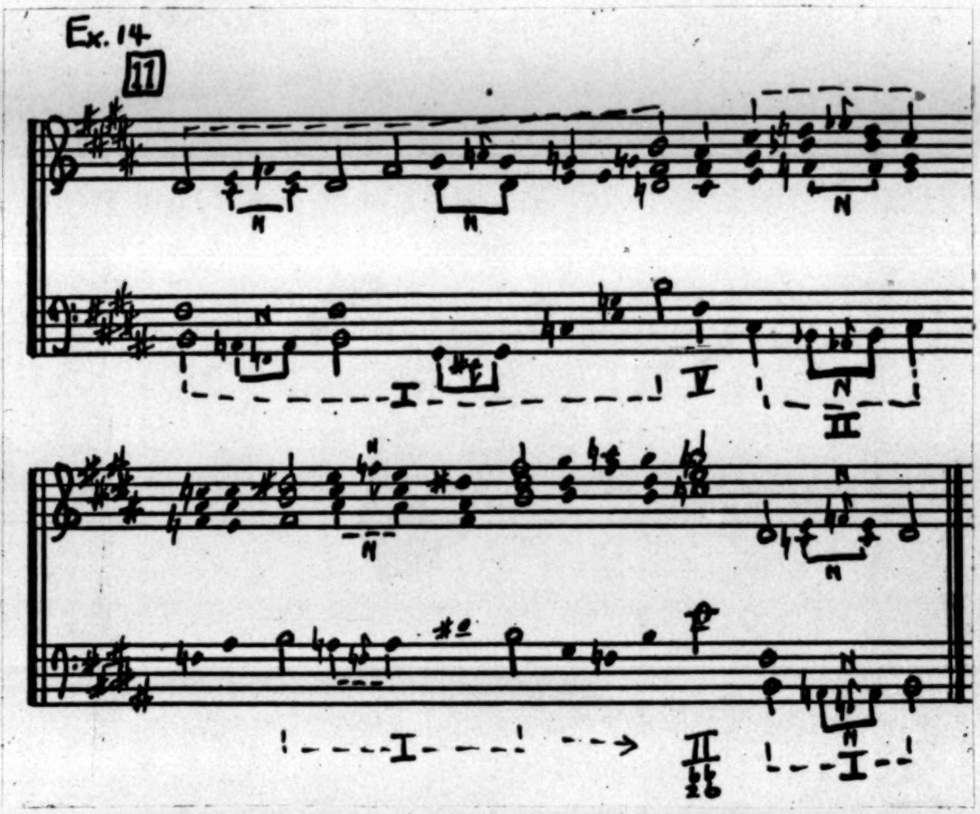
Ex. 13 (cont.)


Thou ___ that giv-eth both to will and to do, ___ that al - so
Du es bist, der bei-des gibt: — Wol - len und Tun, ___ das auch Ver-
p

The passage starts pianissimo and builds steadily until fortissimo is reached in the twelfth measure. The voicing of the chorus corresponds to the dynamic level, as it begins in a low register and steadily rises to a high register for the climax. All voices then drop more than an octave for the final three measures which are reminiscent of the beginning of the movement. In Ex. 14 the steady melodic rise of both the top and bottom voices is evident. The half-step feature of the melodic material creates several instances of neighbor chords which stem from other neighbor chords. The tonal range covered in this short section is vast and one can readily see the more obvious structural points. Taken as a whole however, and with respect to the element of time, the entire passage would seem to be a prolongation of the tonic B.

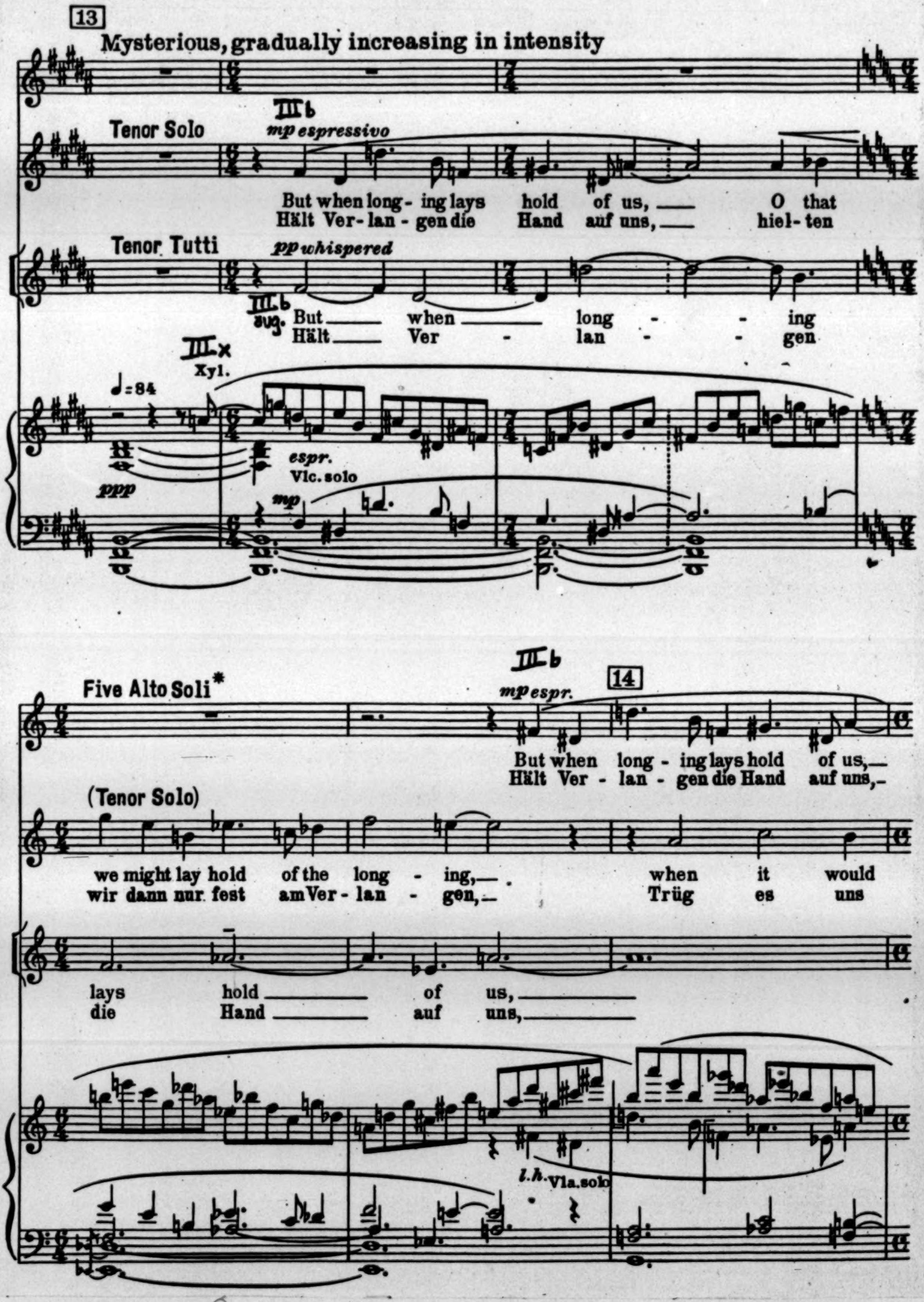
The passage ends on the subtonic in the voices but an immediate return to the tonic is made in the next section, so that there is no hint of a modulation.

Ex. 14



The orchestra establishes B major as the second section begins. This section is contrapuntal in concept and features chromatic and disjunct thematic material. The theme IIIb is first stated by tenor solo, in measure 115.

Ex. 15


13
Mysterious, gradually increasing in intensity
Tenor Solo
IIIb
mp espressivo
But when long - ing lays hold of us, O that
Hält Ver - lan - gen die Hand auf uns, hiel - ten
Tenor Tutti
pp whispered
IIIb sug.
But when long - ing
Hält Ver - lan - gen
IIIx
Xyl.
♩= 84
espr.
Vlc. solo
ppp
mp
Five Alto Soli*
IIIb
mp espr.
14
But when long - ing lays hold of us,
Hält Ver - lan - gen die Hand auf uns,
(Tenor Solo)
we might lay hold of the long - ing,
wir dann nur fest am Ver - lan - gen,
when it would
Trüg es uns
lays hold of us,
die Hand auf uns,
l.h.
Vla. solo

This theme uses a ten-tone scale which closely resembles a twelve-tone row. The tenor section begins the same theme simultaneously, but in tripled note values. A counter melody, or passacaglia theme, is IIIx, sounded in the xylophone and piano. (Ex. 15). It too has some of the characteristics of a tone row and in the second measure is played in almost exact retrograde. There is no question about deliberate serial writing here however, for Barber was not aware of the dodecaphony of this passage until it was pointed out to him.[1] This figure runs thoughout most of the section although it is altered somewhat and passed back and forth between xylophone and harp. (The piano plays it throughout.)

Throughout this section the choral lines are always doubled by a solo instrument. A solo line for five altos states the theme next at the unison. The next voice to state the theme is the soprano soloist who does so a major third above the previous statements. After four measures the soprano section states the theme a half-step higher than the original. Altos and basses in four parts now inject an eighth-note chordal figure into the contrapuntal texture. This figure is similar to that used at the beginning of the movement. (IIIa).

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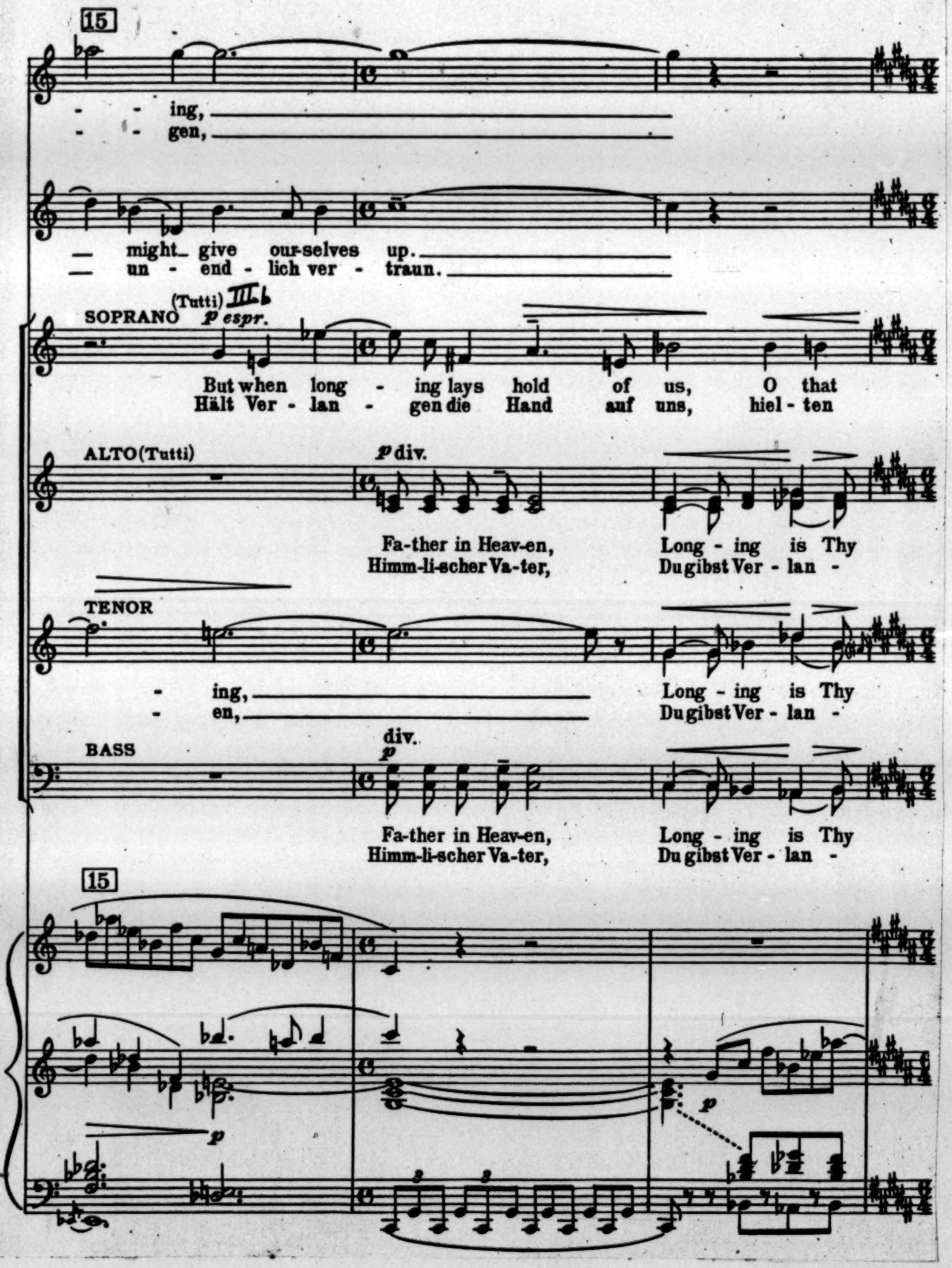
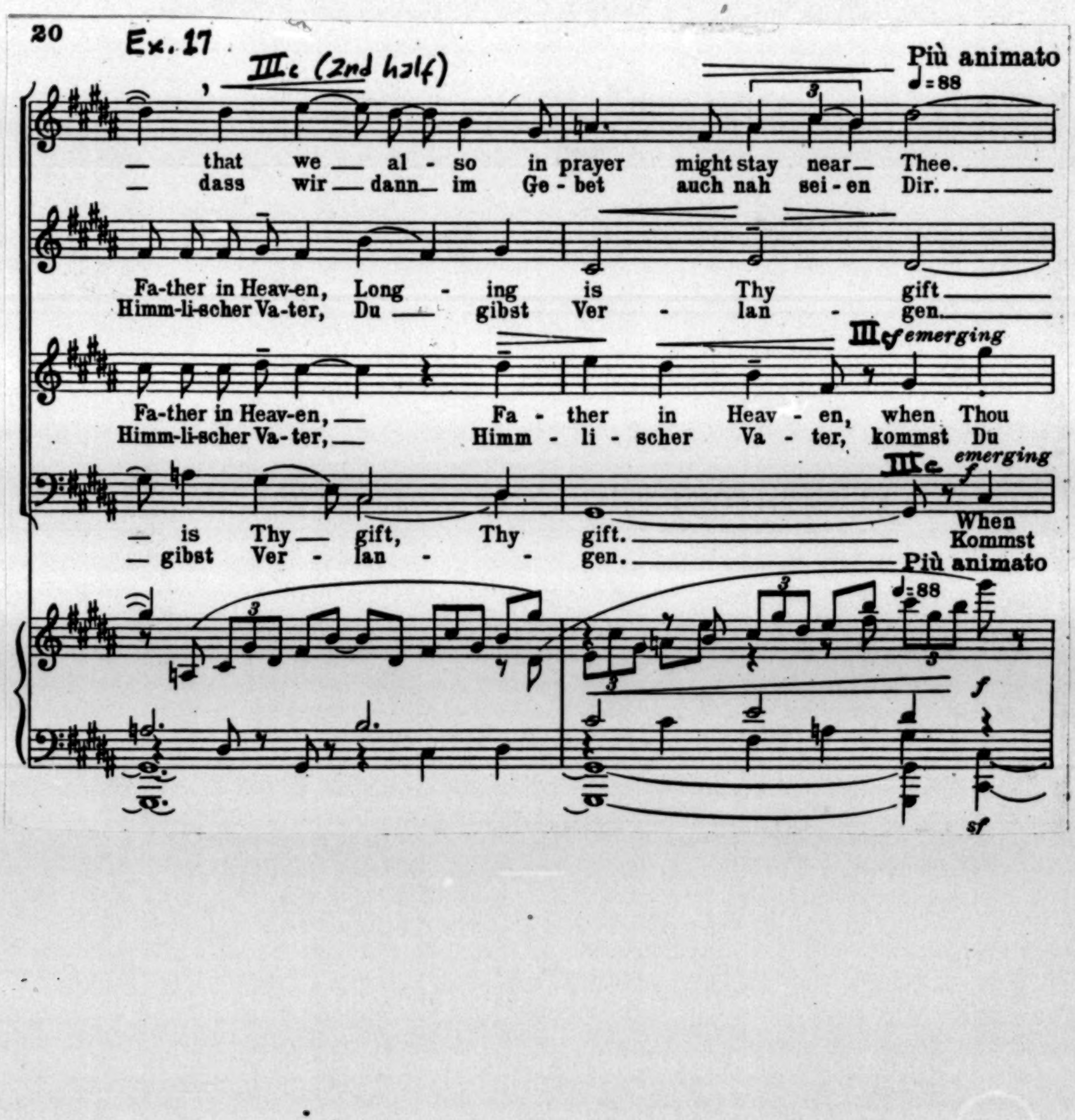
[1] Henry Cowell, "Current Chronicle," Musical Quarterly, XLI (April, 1955), p. 227.

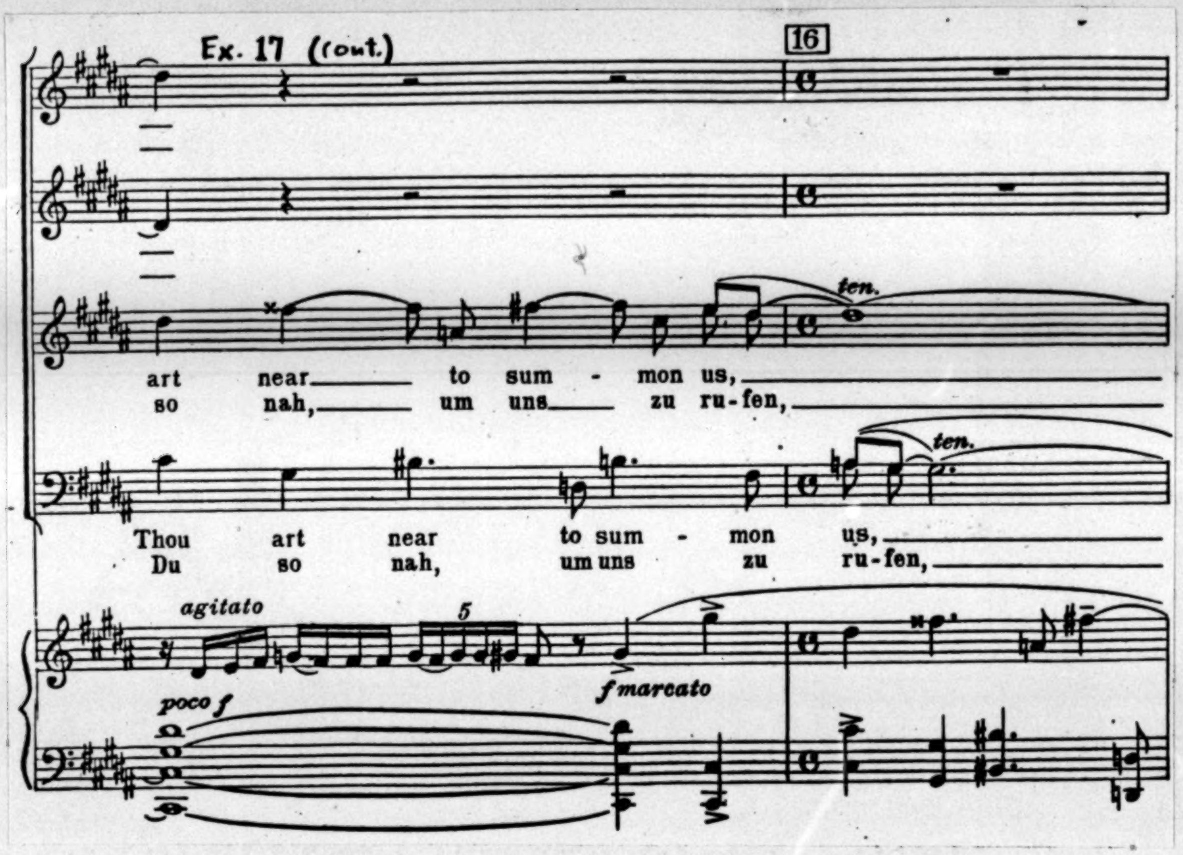
Ex. 16


15
- - ing,
- - gen,
— might_ give our-selves up.
— un - end - lich ver - traun.
SOPRANO (Tutti) III b p espr.
But when long - ing lays hold of us, O that
Hält Ver - lan - gen die Hand auf uns, hiel - ten
ALTO (Tutti) p div.
Fa-ther in Heav-en, Long - ing is Thy
Himm-li-scher Va-ter, Du gibst Ver - lan -
TENOR
- ing,
- en,
Long - ing is Thy
Du gibst Ver - lan -
BASS div. p
Fa-ther in Heav-en, Long - ing is Thy
Himm-li-scher Va-ter, Du gibst Ver - lan -
15
p
p
3
3

A new theme (IIIc) is soon introduced in the soprano. The first part of this theme is to dominate the third section of the movement as a passacaglia. It is presented over the type of contrapuntal-chordal texture as was in evidence in the preceeding passage. Tenors and basses next state IIIc in entrances one beat apart; tenors starting on G, and basses starting a fifth below. (The second half of IIIc is found in the soprano line at the top of the example.)

Ex. 17

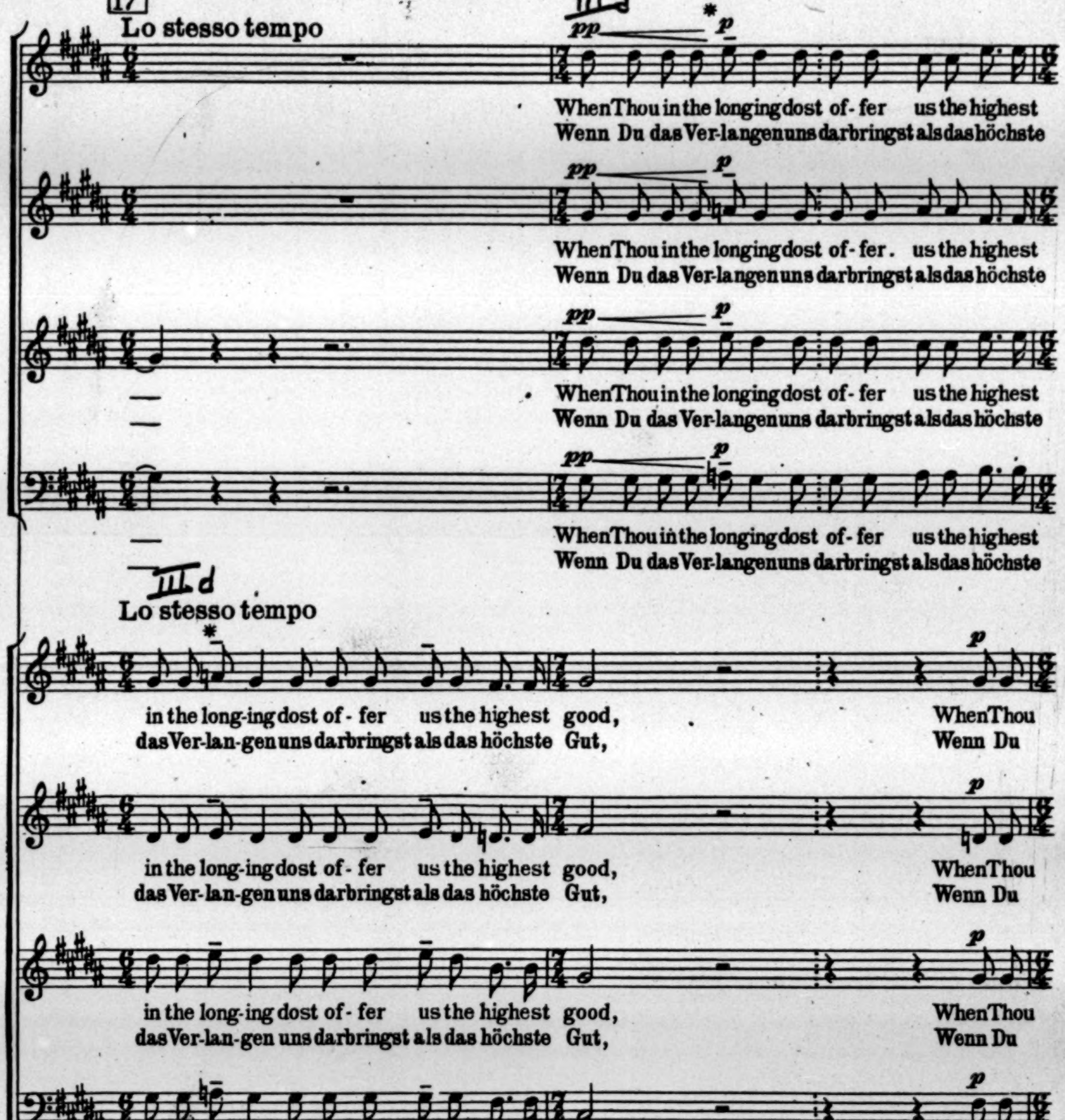

20
IIIc (2nd half)
Più animato
♩=88
— that we — al - so in prayer might stay near — Thee.
— dass wir — dann — im Ge - bet auch nah sei - en Dir.
Fa-ther in Heav-en, Long - ing is Thy gift
Himm-li-scher Va-ter, Du — gibst Ver - lan - gen.
IIIc f emerging
Fa-ther in Heav-en, — Fa - ther in Heav - en, when Thou
Himm-li-scher Va-ter, — Himm - li - scher Va - ter, kommst Du
IIIc emerging
f
— is Thy — gift, Thy gift.
— gibst Ver - lan - gen.
When
Kommst
Più animato
♩=88
f
sf


Ex. 17 (cont.)
16
ten.
art near to sum - mon us,
so nah, um uns zu ru-fen,
ten.
Thou art near to sum - mon us,
Du so nah, um uns zu ru-fen,
agitato
5
poco f
f marcato

The orchestral accompaniment in the first line of Ex. 17 displays the same rhythmic pattern of two's and three's that was used in the second movement. (IIx). The last measure in the accompaniment shows the passacaglia being taken up contrapuntally by woodwinds and strings.

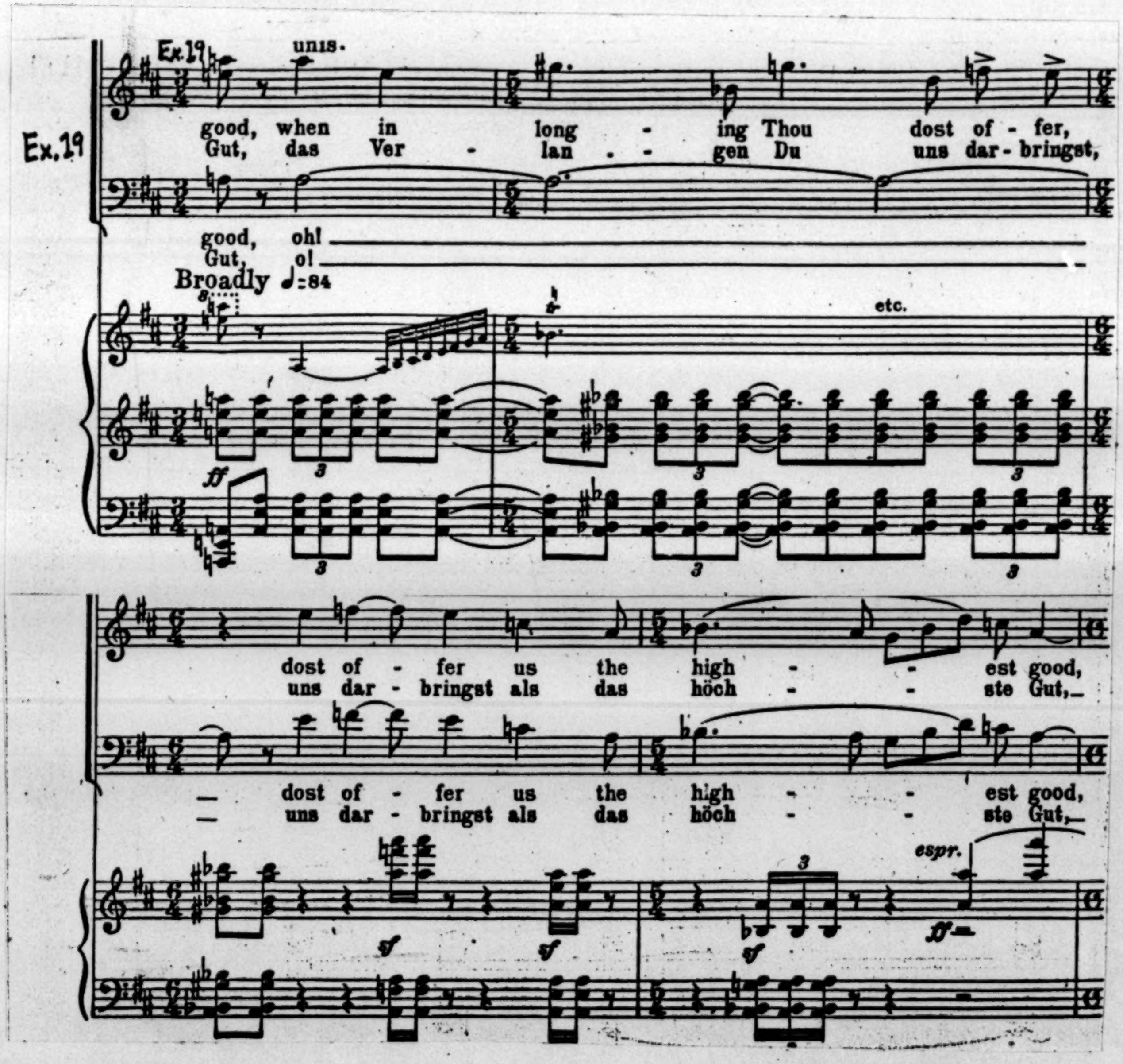
Following the unison statement of the second part of IIIc by tenors and basses, the chorus divides into two equal parts which echo each other with hammer-like eighth-note figures. (IIId). These figures are pianissimo, leading into gradual crescendo. The passacaglia figure (IIIc) meanwhile appears in the orchestra in two-part canon. The only instruments playing at this point are piano, harp, and zylophone, but as the intensity increases, several instruments are added.

Ex. 18


17
Lo stesso tempo
III d
pp
p
When Thou in the longing dost of-fer us the highest
Wenn Du das Ver-langen uns darbringst als das höchste
When Thou in the longing dost of-fer. us the highest
Wenn Du das Ver-langen uns darbringst als das höchste
When Thou in the longing dost of-fer us the highest
Wenn Du das Ver-langen uns darbringst als das höchste
When Thou in the longing dost of-fer us the highest
Wenn Du das Ver-langen uns darbringst als das höchste
III d
Lo stesso tempo
in the long-ing dost of-fer us the highest good,
das Ver-lan-gen uns darbringst als das höchste Gut,
When Thou
Wenn Du
in the long-ing dost of-fer us the highest good,
das Ver-lan-gen uns darbringst als das höchste Gut,
When Thou
Wenn Du
in the long-ing dost of-fer us the highest good,
das Ver-lan-gen uns darbringst als das höchste Gut,
When Thou
Wenn Du
in the long-ing dost of-fer us the highest good,
das Ver-lan-gen uns darbringst als das höchste Gut,
When Thou
Wenn Du
Lo stesso tempo
Xyl.
Cl.
p dolce
Hp.

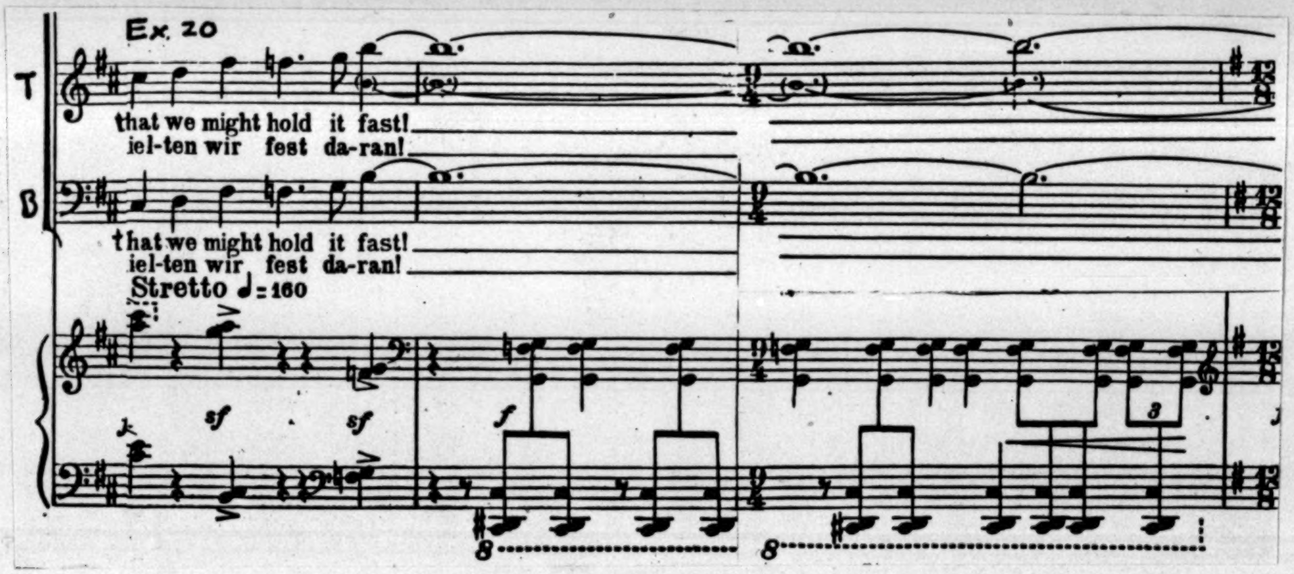
This rapid exchange continues for nine measures until No. **18**. Chorus II continues in the same manner, but chorus I, in answer, now states the passacaglia theme in two-part canon. As tempo and intensity increase, the basses in both choruses, strongly reinforced by the bass voices of the orchestra, state IIIc underneath the same insistent chorus figures. This is followed by an even stronger statement in augmentation leading into a passage in which the chorus presents IIIc in its entirety in octaves over a furiously "hammering" orchestra.

Ex.19

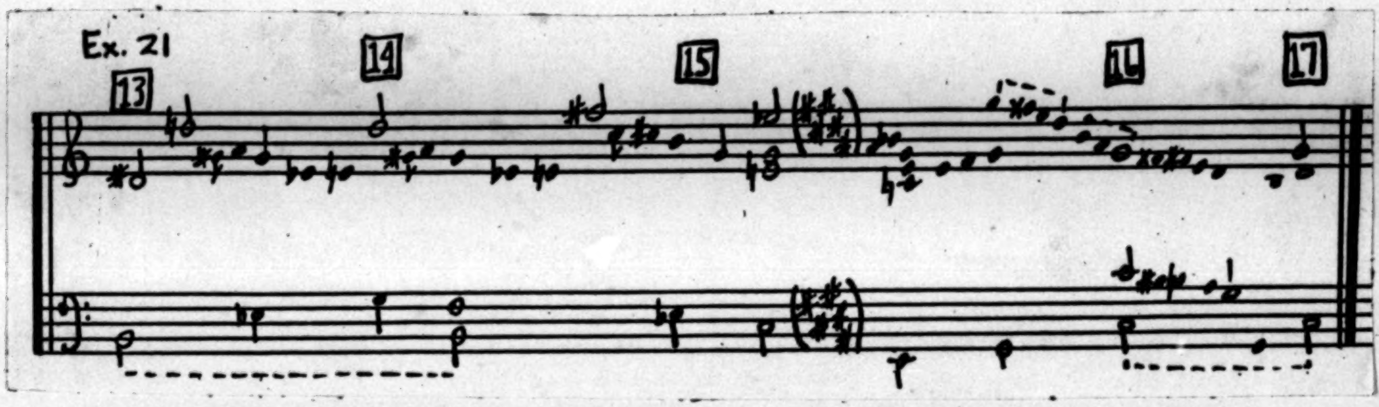

Ex.19
unis.
good, when in long - ing Thou dost of - fer,
Gut, das Ver - lan - - gen Du uns dar - bringst,
good, oh!
Gut, o!
Broadly ♩=84
etc.
ff
dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,
dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,
sf
sf
sf
espr.
ff

A stretto passage featuring a short unison statement of new material by the chorus decreases in tempo into an allargando. Under sustained high B's in the chorus, an insistent two-note rhythmic pattern in the timpani and lower woodwinds leads directly into the fourth movement.

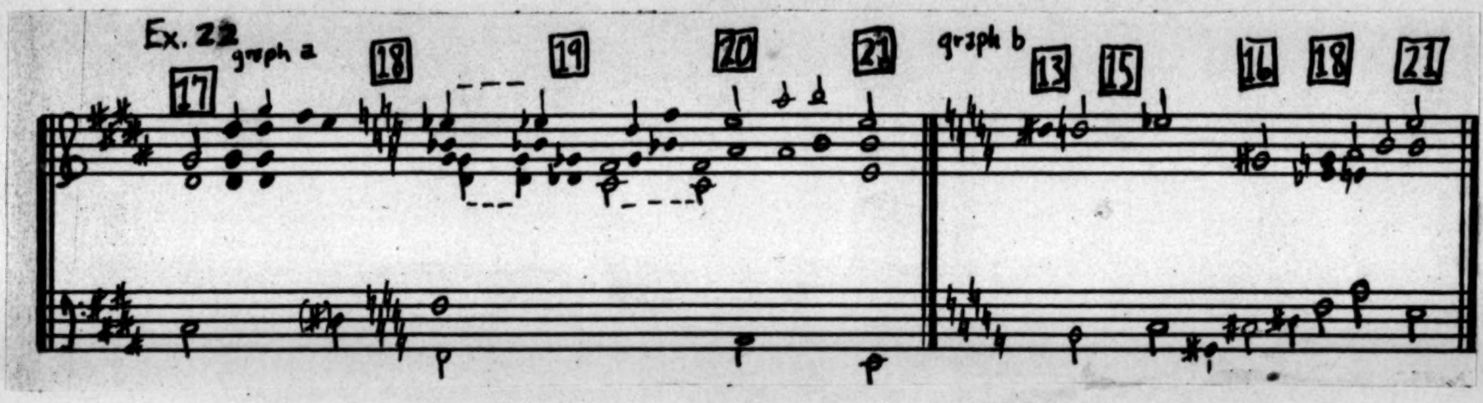
Ex. 20


T
B
that we might hold it fast!
iel-ten wir fest da-ran!
that we might hold it fast!
iel-ten wir fest da-ran!
Stretto ♩=160
sf
sf
f
3
8

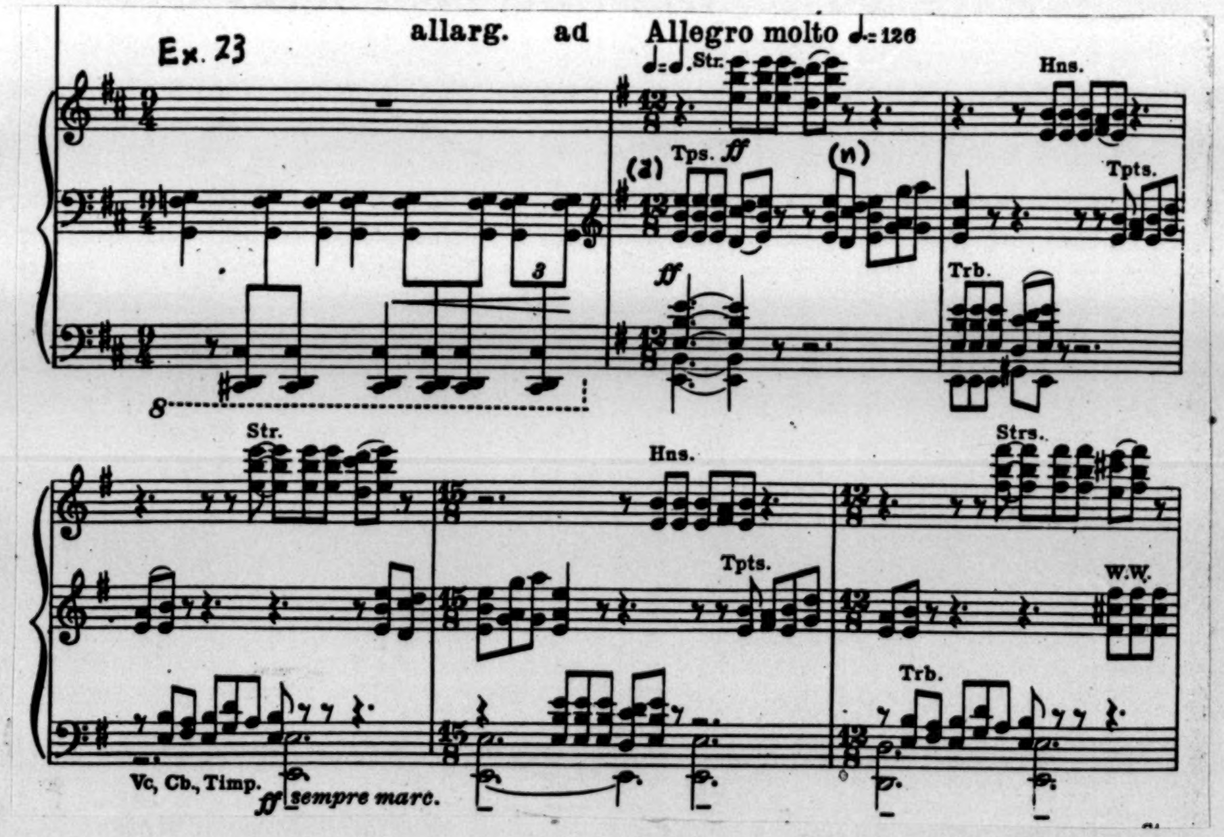
Sections two and three of the third movement, although highly complex from the standpoint of melodic material, are very simple from a tonal standpoint. The tonal area of B is sustained throughout the first eleven measures as the lower strings hold a solid tonal foundation under the chromatic counterpoint of the voices. (Ex. 21). The disjunct theme manifests itself structurally as a basically descending line within the interval of a minor seventh. In measure 127 a tonal move to C is made. IIIc enters in measure 131. This theme, contrary to the preceding one, has a very strong tonal feeling. The first note establishes the tonal area and then it proceeds stepwise to its dominant. The second half of the theme continues the descent to the tonic. Movement to the tonal area of C# is made through its dominant G# in which context IIIc was introduced.


Ex. 21

Section three remains in C# for nine measures during which time the orchestra presents the passacaglia in canon six times, the bottom voice always beginning on C# and the top on G#. The chorus imposes a G# polytonal plane in alternation with C#. At No. 18 the harmonic foundation moves to F over which the chorus superimposes an Eb plane. Between Nos. 18 and 19 there are five statements of the passacaglia in two-part canon on the pitches G and D. This includes statements by both the orchestra and Chorus I. Following two orchestral statements in two-part canon on F and G, the chorus basses state the passacaglia on F. The canon to this is supplied by the strings who state it in sixths on F and D simultaneously. Both choruses, still in alternation, impose a G plane over the F foundation. At No. 20 the harmonic foundation shifts to A and then moves to E at 21. Graph "b", Ex. 22, shows the harmonic movement in sections two and three from B to E.

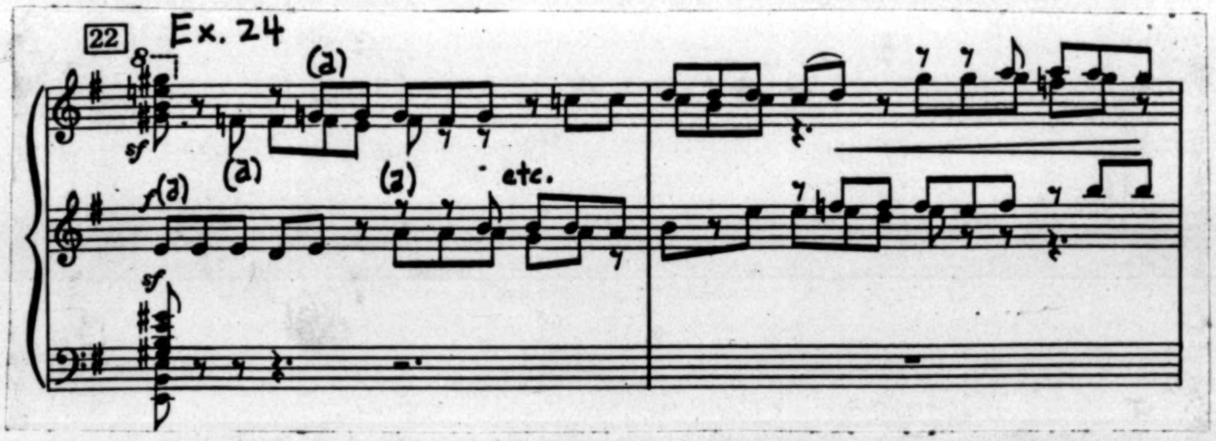

Ex. 22
graph a
17
18
19
20
21
graph b
13
15
16
18
21

The fourth movement, culminating in the climax of the previous passage, continues in a frenzied mood with the orchestra insistently stating the motif (a) and a new answering phrase, motif (n). The general proceedure is for the orchestra to begin a statement on each beat, using strings, trumpets, trombones, horns, and woodwinds in separate sections. 'Cellos, double basses, and timpani state the theme in augmentation. This slowly moving bass line runs throughout although it soon departs from direct association with the theme.


Ex. 23
allarg. ad Allegro molto ♩.=126
Str.
Hns.
(a)
Tps. ff
(n)
Tpts.
ff
Trb.
3
8
Str.
Hns.
Strs.
Tpts.
W.W.
Trb.
Vc, Cb., Timp.
ff sempre marc.

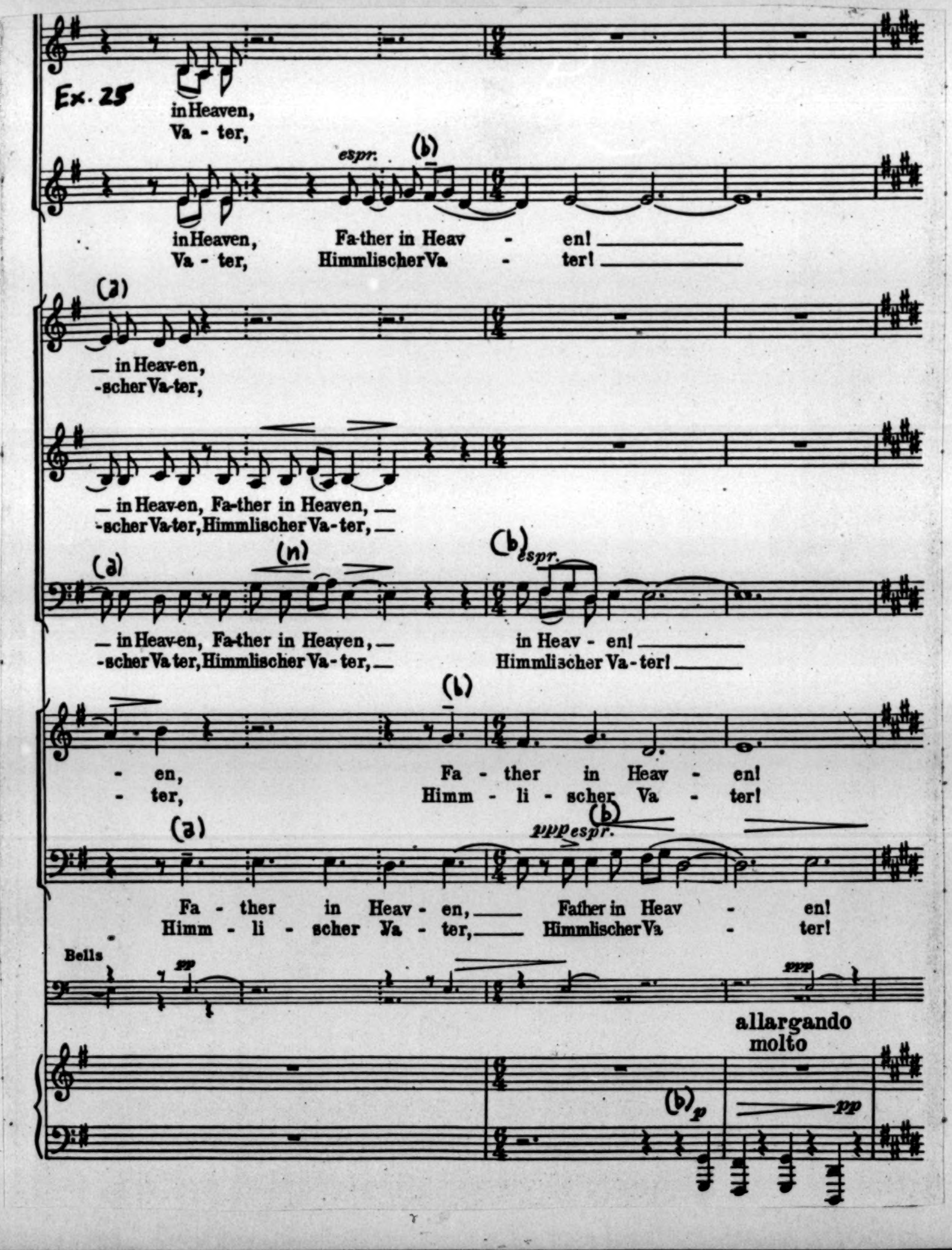
This process is interrupted by certain stretto passages in which the lower voices drop out and the other instruments enter as solo lines in rapid order. The entrances ascend stepwise and because of the close proximity of notes and entrances, the total effect is that of a rising line of tone clusters. This figure appears four times although in one instance, the entrances are made in a descending line of thirds.

Ex. 24

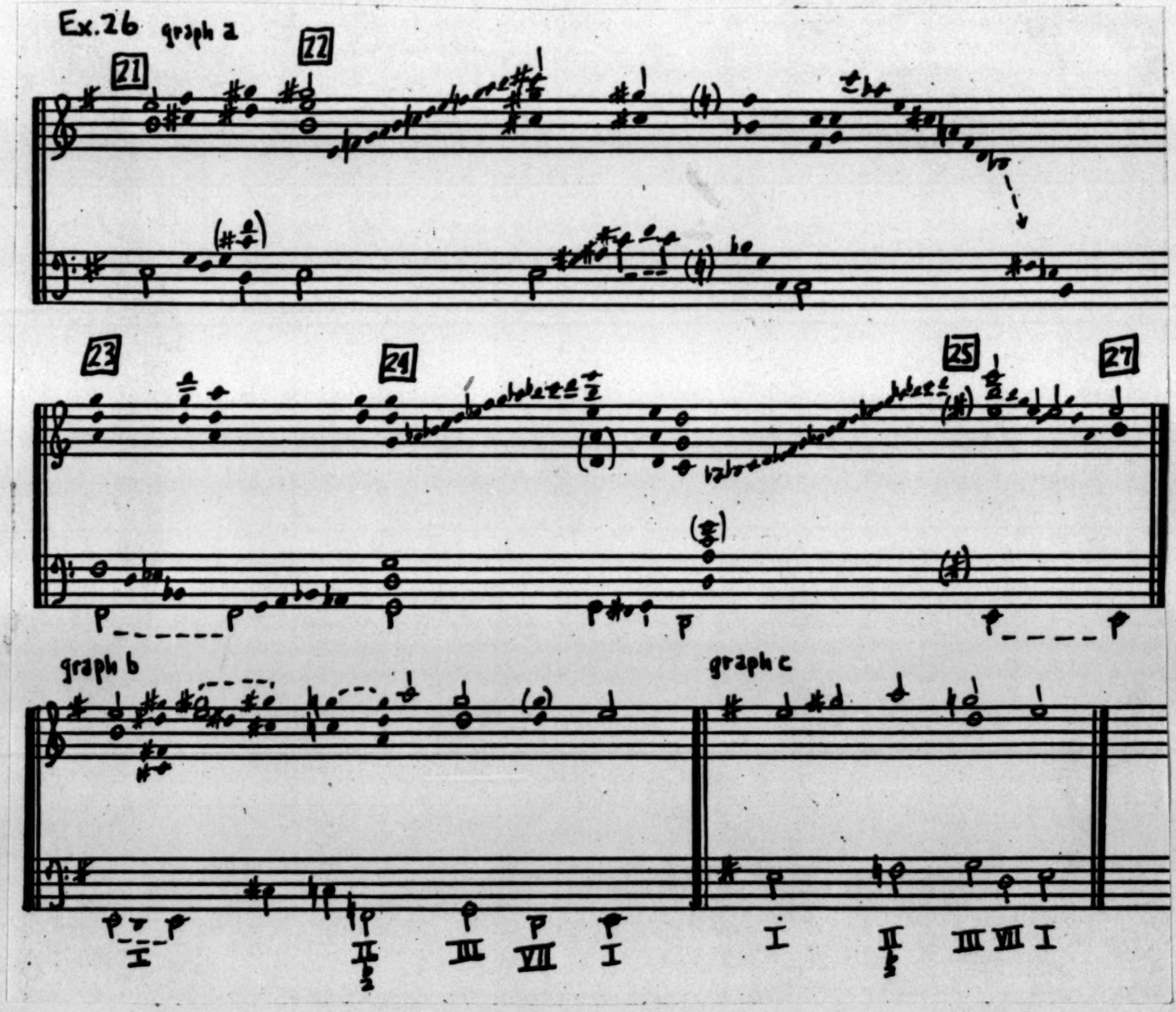


After thirty-three measures the chorus enters fortissimo with the two motives, (a) and (n). Each one is immediately echoed by the orchestra. As the chorus sustains its last note for several measures, the excitement begins to subside. Over a continuous eighth-note figure in timpani, bass clarinet, bassoon, and piano, derived directly from motifs (a) and (n), the violins enter with the first portion of the soprano solo theme of the second movement in augmentation. (IIa).. This is stated three times, after which the underlying bass figure gradually decreases systematically in tempo. The chorus enters quietly now in three separate groups; SAT, SAB, and TB. The same two motifs of the frenzied instrumental passages are used here in quiet polychoral fashion. A fourth group is added---clarinets and flutes in a low register. Succeeding entrances are made in reduced note values and syncopated rhythm. The passage ends in a tonal maze, with the theme appearing in various forms simultaneously in all four of the male parts. 'Cellos and basses state the (b) motif pizzicato in augmented note values, leading directly into the final chorale.

Ex. 25

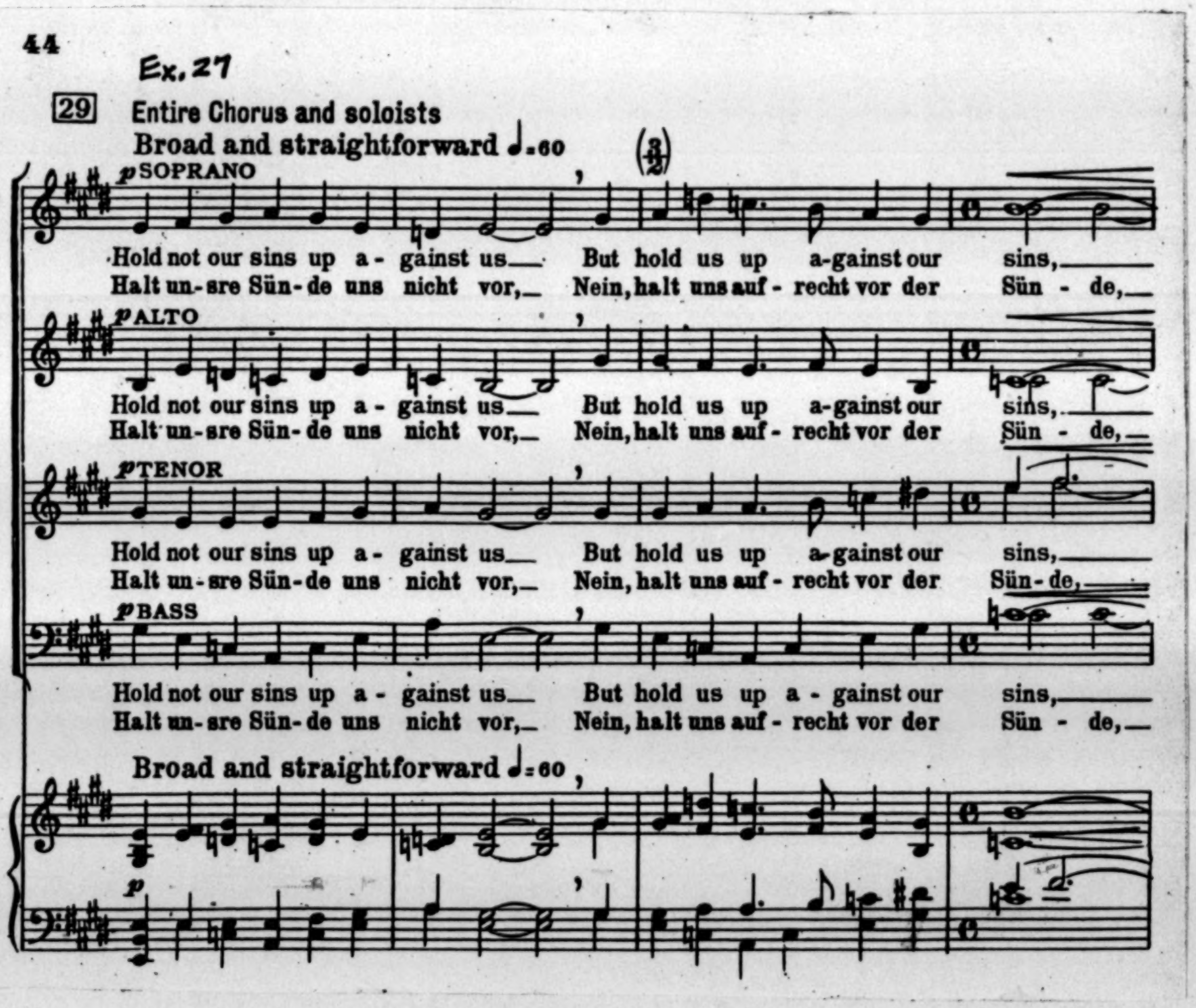

in Heaven,
Va - ter,
espr.
(b)
in Heaven, Fa-ther in Heav - en!
Va - ter, Himmlischer Va - ter!
(a)
— in Heav-en,
-scher Va-ter,
— in Heav-en, Fa-ther in Heaven, —
-scher Va-ter, Himmlischer Va-ter, —
(a)
(n)
(b) espr.
— in Heav-en, Fa-ther in Heaven, — in Heav - en!
-scher Va ter, Himmlischer Va - ter, — Himmlischer Va-ter!
(b)
- en, Fa - ther in Heav - en!
- ter, Himm - li - scher Va - ter!
(a)
ppp espr.
(b)
Fa - ther in Heav - en, — Father in Heav - en!
Himm - li - scher Va - ter, — Himmlischer Va - ter!
Bells
pp
ppp
allargando molto
(b) p
pp

Tonally these two sections remain in E. Ex. 26 shows the basic tonal movement as well as the strings of rapid stepwise entrances previously mentioned. Graph "a" indicates evidences of polytonality in the hammering orchestral figures. Graphs "b" and "c" indicate the tonal movement on more basic levels. The bass part in graph "c" bears a marked resemblance to the main thematic material of these sections.

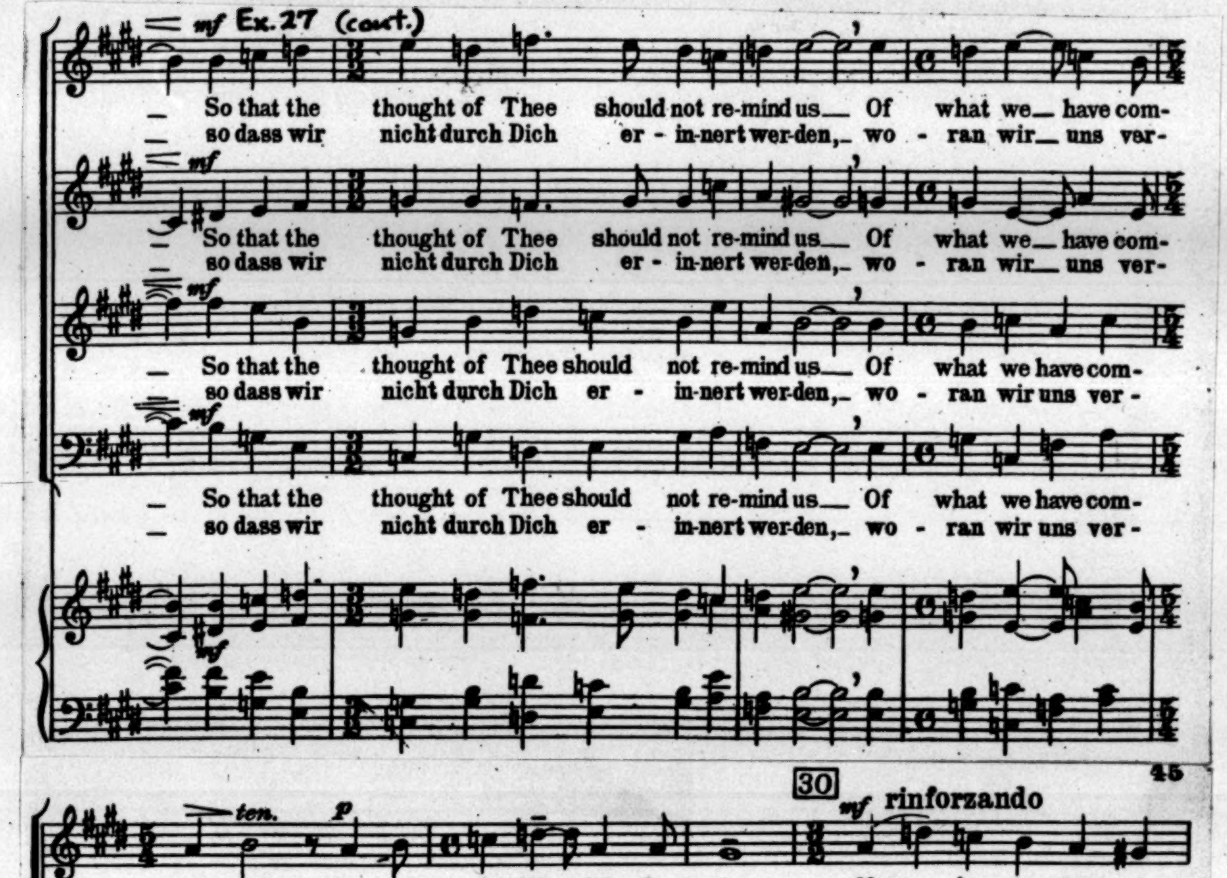

Ex.26
graph a
21
22
23
24
25
27
graph b
I
II
III
VII
I
graph c
I
II
III
VII
I

The final chorale is sixteen measures long. Beginning softly, there is a gradual crescendo which reaches fortissimo just before the final cadence. The final allargando then decrescendos into a pianissimo ending. The orchestral texture is very light at first, but more instruments are added with each phrase. Trumpets, trombones, and timpani enter in the final two measures.

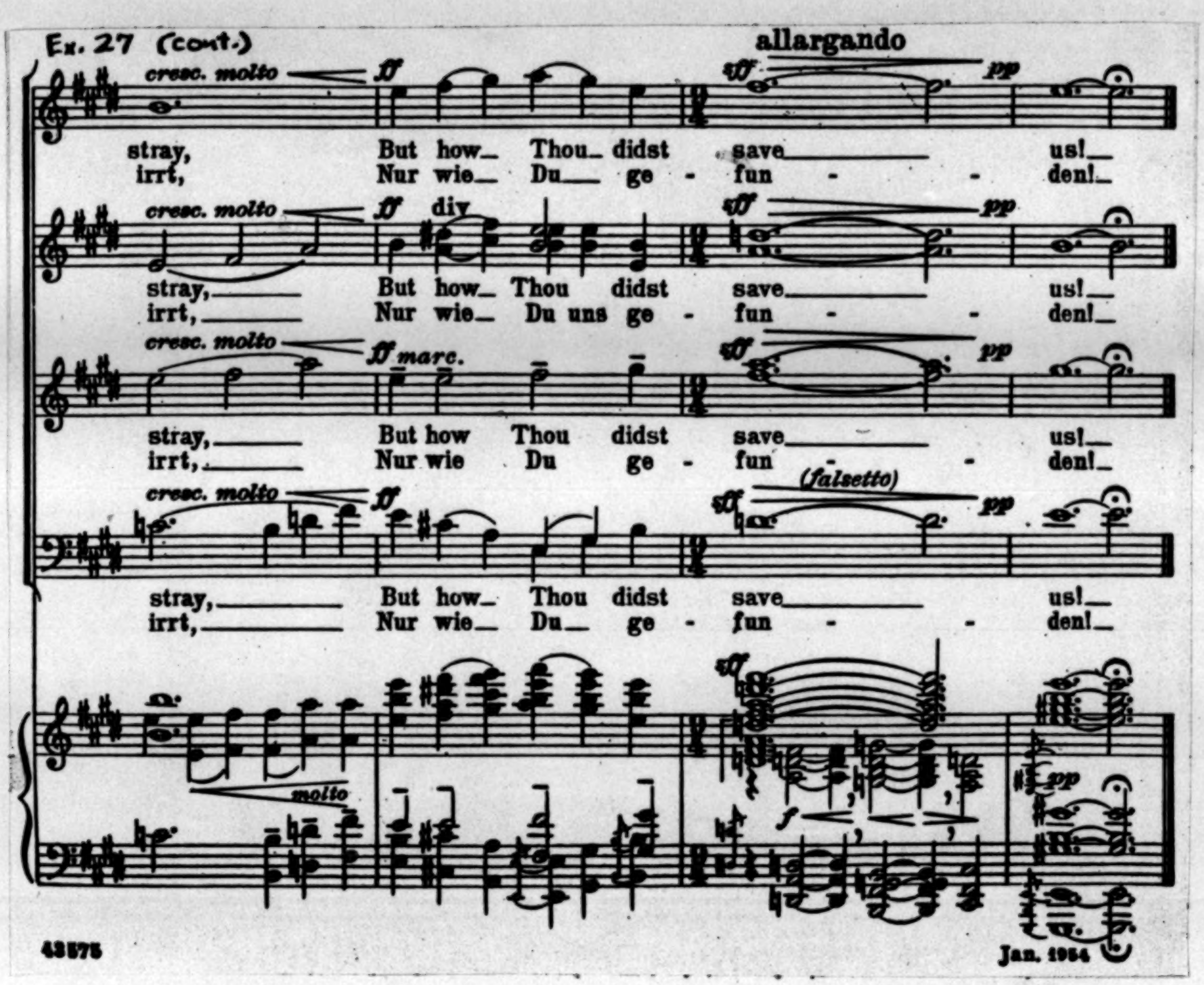
Ex. 27


44
29
Entire Chorus and soloists
Broad and straightforward ♩.=60
(3/2)
p SOPRANO
p ALTO
p TENOR
p BASS
Hold not our sins up a-gainst us But hold us up a-gainst our sins,
Halt un-sre Sün-de uns nicht vor, Nein, halt uns auf-recht vor der Sün-de,
Broad and straightforward ♩.=60
p

Ex. 27 (cont.)


mf
So that the thought of Thee should not re-mind us — Of what we — have com-
so dass wir nicht durch Dich er - in-nert wer-den, — wo - ran wir — uns ver-
So that the thought of Thee should not re-mind us — Of what we — have com-
so dass wir nicht durch Dich er - in-nert wer-den, — wo - ran wir — uns ver-
So that the thought of Thee should not re-mind us — Of what we have com-
so dass wir nicht durch Dich er - in-nert wer-den, — wo - ran wir uns ver-
So that the thought of Thee should not re-mind us — Of what we have com-
so dass wir nicht durch Dich er - in-nert wer-den, — wo - ran wir uns ver-
30
45
ten.
p
rinforzando
mit - ted, But of what Thou didst for - give; Not — how we went a -
schul-det, Nur an was Du — uns ver - zieh'n. Nicht — wie wir uns ver-
mit - ted, But of what Thou didst for - give; Not — how we went a -
schul-det, Nur an was Du — uns ver - zieh'n. Nicht — wie wir uns ver-
mit - ted, But of what Thou didst for - give; Not — how we went a -
schul-det, Nur an was Du — uns ver - zieh'n. Nicht — wie wir uns ver-
mit - ted, But of what Thou didst for - give; Not — how we went a -
schul-det, Nur an was Du — uns ver - zieh'n. Nicht — wie wir uns ver-
rinforzando

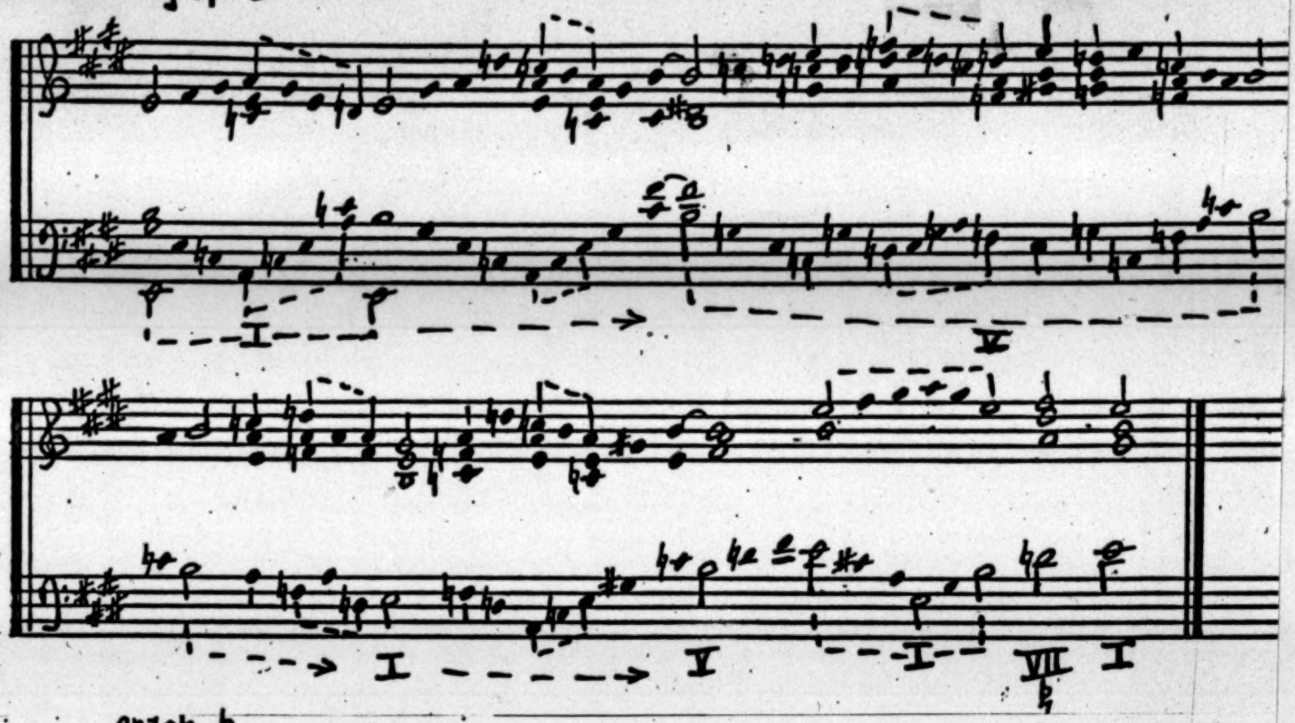
Ex. 27 (cont.)


allargando
cresc. molto
ff
sff
pp
stray, But how— Thou— didst save— us!—
irrt, Nur wie— Du— ge - fun - - den!—
div.
stray, But how— Thou didst save— us!—
irrt, Nur wie— Du uns ge - fun - - den!—
ff marc.
stray, But how Thou didst save— us!—
irrt, Nur wie Du ge - fun - - den!—
(falsetto)
stray, But how— Thou didst save— us!—
irrt, Nur wie— Du— ge - fun - - den!—
molto
f
pp
43575
Jan. 1954

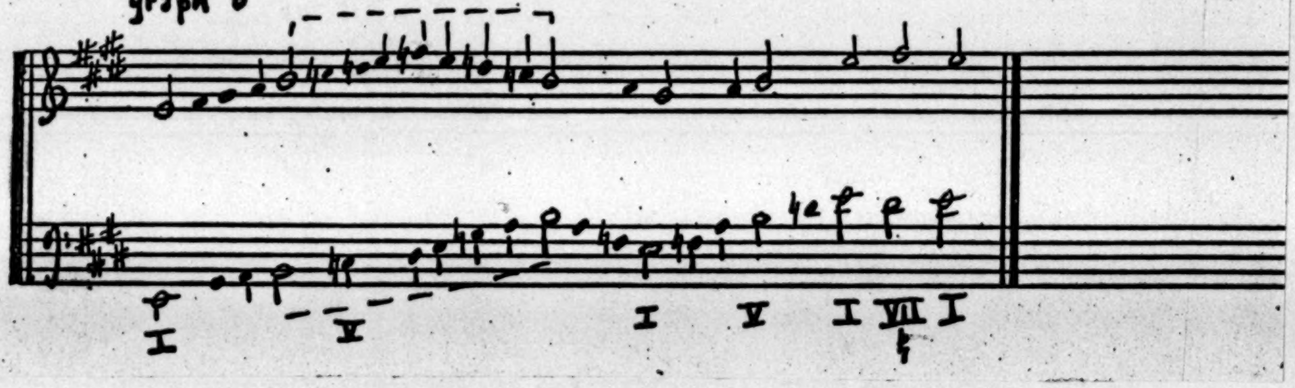
There is more structural movement per measure in the chorale than in any other passage in the work due to the richness of the harmonic texture with its predominance of triads, and the great harmonic range covered by these triads. Ex. 28 illustrates the very unusual movement of the bass line in thirds. The cadence in the fourth measure is heard as a suspension into the dominant chord of the following measure. Note the prolongation of the first structural dominant chord in graphs "a" and "b" through stepwise motion in both voices. Graph "b" indicates a gradual rising motion from the beginning of the chorale to the end.

Ex. 28

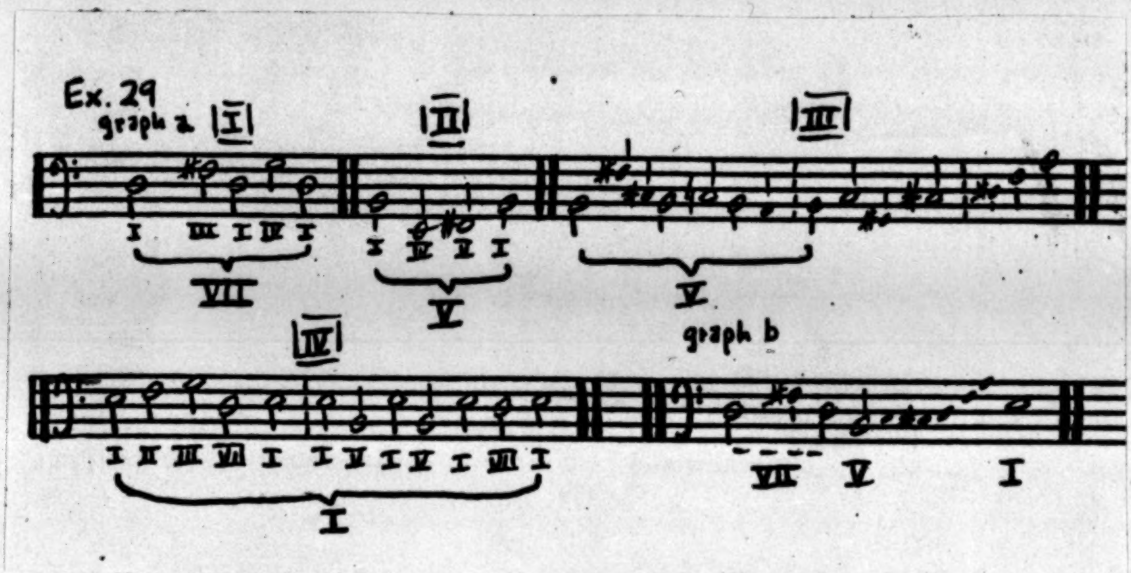
graph a



graph b



The tonal polarity of the work as a whole is D-B-E. Ex. 29 illustrates the tonal structure from movement to movement. The first three movements serve as a preliminary tonal progression to the tonic which is reached at the beginning of the fourth movement. Within this context the F# in the first movement may be interpreted to stand in the relationship of dominant to the B tonality of the second and third movements. Graph "b" illustrates this outlining of the dominant triad (B-D-F#) in preparation to the tonic E.



The following quotations serve the purpose of reviewing the general style and characteristics of Barber's music in general:

> Barber's natural inclination toward lyricism of a somewhat elegiac cast drew him inevitably into the romantic camp. He belongs to the internationalist wing among the contemporary American school. Both in his personal viewpoint and in his esthetic he is a citizen of the world. This orientation was bound to attract conductors such as Arturo Toscanini and Bruno Walter, who were the arbiters of musical taste in the second quarter of the century. They were instrumental in bringing Barber's works to a public that could not fail to be impressed by his assured handling of the large forms, his elegant craftsmanship, and his refined taste. Barber's music patently issued from a genuine creative impulse. It was deeply felt, it had a distinctive profile, it bore the mark of a poetic imagination. As a result, Barber for a number of years was one of the most frequently performed composers of the contemporary American school, especially in Europe.
>
> He is among the musicians who have adhered to the principle of tonality. Like many of his contemporaries, he has extracted much expressive variety from the continual shifting between major and minor. His contrapuntal writing has vitality, his rhythms are varied and resilient. They abound in unexpected turns and, in his songs, are delicately attuned to the inflections of the text. He never found it necessary to rebel against the traditional forms he absorbed in his student years, but he handles sonata

> and symphony in a personal way. His vivid sense of sound is evident in his orchestration, which exploits the singing capacity of the instruments and finely animates the vision behind the music.[1]

> His music is seldom static and even when the harmonies are ambiguous, the contrapuntal texture is alive. He does not often employ the old polyphonic principles like those of the passacaglia and fugue, . . . but when he does it is to good effect.[2]
>
> The rhythms are varied and active and free from mannerism. The vocal line is often fluid and carefully suited to the rhythms of the words, with frequent changes of meter when necessary. . . . Barber's orchestration is tasteful, restrained, and varied. He has a keen ear for instrumental colors and, in keeping with the fundamental poetic character of his music his colors are never neutral, never, except perhaps in the "Capricorn Concerto" chosen for their own sake alone, but always with the aim of enhancing the music's expressiveness.[3]

> In the second decade of Barber's career a significant change took place in his style. The romanticism of the first years was enriched by elements that betokened a deepening awareness of contemporary procedures. He absorbed the rhythmic and polytonal innovations of Stravinsky and experimented with the serial technique of the twelve-tone school. His harmonic texture became more dissonant; the vocal line grew more expressive and assumed chromatic inflection.[4]

"Prayers of Kierkegaard" of course, falls into the category of Barber's more mature style. It is considered by many to be one of his strongest works. Baker's Biographical Dictionary observes that with "Prayers of Kierkegaard," "Barber essayed the style of modern oratorio with impressive results."[1] Cowell feels that the work, in spite of the wide variety of elements from which it draws,

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[1] Joseph Machlis, Introduction to Contemporary Music (New York: W. W. Norton & Company Inc., 1961), pp. 549, 550.

[2] Nathan Broder, Samuel Barber (New York: G. Shirmer, 1954), p. 54.

[3] *Ibid*., p. 56.

[4] Machlis, p. 550.

> gives a unified impression because these elements are thoroughly integrated into the characteristic Barber style, with its broadly arched but sensitively inflected melody, its live and elegant counterpoint, its firm, if often concealed tonal foundation, its varied and vital rhythm, and its glowing and brilliant orchestration. The moving sincerity of this composition and the high quality of its material and workmanship make it one of Barber's finest.[2]

The preceeding quotations concerning Barber's style in general apply in a very positive manner to this work in particular. Certainly it is melodic and lyrical in the best Barber tradition. His setting of the text is sensitive not only to the obvious inflections of the words, but to the underlying meaning of the text as a whole. This work exhibits a remarkable balance between craftsmanship and poetic expressiveness. Many traditional devices are used, serial technique is used in some degree, yet these are handled in such a graceful and elegant manner so as to reject any pedantic affectation.

Similarities to Barber's early works are found, such as the soprano solo in the second movement and the choral passage that opens the third movement. Yet there is no compromising of more contemporary techniques as the second section of the third movement will testify. The rhythmic energy and the brilliance of the orchestral and choral scoring create climaxes of great excitement in contrast to the refined fluency of the more tranquil passages. All in all, this work stands in a logical and proud relationship to the composer's total output.

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[1] Theodore Baker, Biographical Dictionary of Musicians (Supplement; New York: G. Schirmer, 1949), p. 85.

[2] Cowell, p. 227.

CHAPTER II

MAGNIFICAT

ALAN HOVHANESS

Alan Hovhaness was born in Somerville, Massachusetts, on March 8, 1911. His father, a chemistry professor, was Armenian, his mother, Scottish. He studied piano with Adelaid Proctor and Heinrich Gebhard; composition with Frederick Converse and Bohuslav Martinu. By his early twenties he had achieved a certain amount of reknown in Boston music circles. His style was supposedly marked with a pronounced Finnish "accent" and he seemed destined to become "the American Sibelius".[1] A growing interest in ancient Armenian (and later other near-Eastern and then Eastern) culture led to a decision in 1940 to destroy all of his music up to that time, over a thousand works in all. Then began the serious study of Oriental styles and techniques and the attempt to fuse them with classical Western forms. The list of his extant compositions written after 1940 is quite large. He now teaches composition and conducts the student orchestra at the Boston Conservatory and is organist of St. James Church, an Armenian Orthodox Church, in Watertown, Massachusetts.

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[1] Editor, back cover of vocal score (New York: C. F. Peters Corporation, 1958).

MAGNIFICAT

Opus 157

For soli, chorus and orchestra

Orchestra

2 Oboes	Trombone
2 Horns in F	Tamtam
2 Trumpets in Bb	Bell in C
	Harp
	Strings

"Magnificat" was commissioned by the Serge Koussevitzky Music Foundation in the Library of Congress, Washington, D. C. It is dedicated to the Memory of Serge and Natalie Koussevitzky. It was completed in 1958 and was first performed in Wichita Falls, Texas, January 26, 1959 by the Wichita Falls Symphony, with Erno Daniel conducting, Charlyn Balabanis, soprano, Juanita Teal, contralto, David Dodds, tenor, David Beckwitt, baritone, and the Midwestern University Choir.

Duration 28 minutes

Copyright, 1958, by C. F. Peters Corporation,
New York.

TEXT

Magnificat: anima mea Dominum.

Et exsultavit spiritus menus:
in Deo salutari meo.

Quia respexit humilitatem ancillae suae:
ecce enim ex hoc beatam me dicent
omnes generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.

Et Misericordia ejus a progenie in progenies:
timentibus eum.

Fecit potemtiam in brachio suo:
dispersit superbos mente cordis sui.

Deposuit potentes de sede:
et exaltavit humiles.

Suscepit Israel puernum suum:
recordatus misericordiae suae.

Sicut locutus est ad patres nostros:
Abraham et semini ejus in saccula.

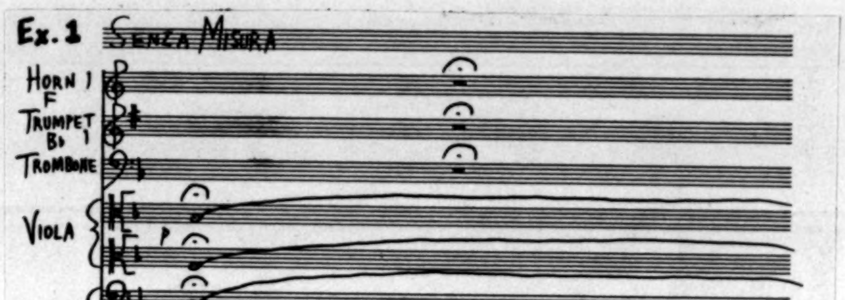
Gloris Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

The Latin Vulgate, Saint Luke

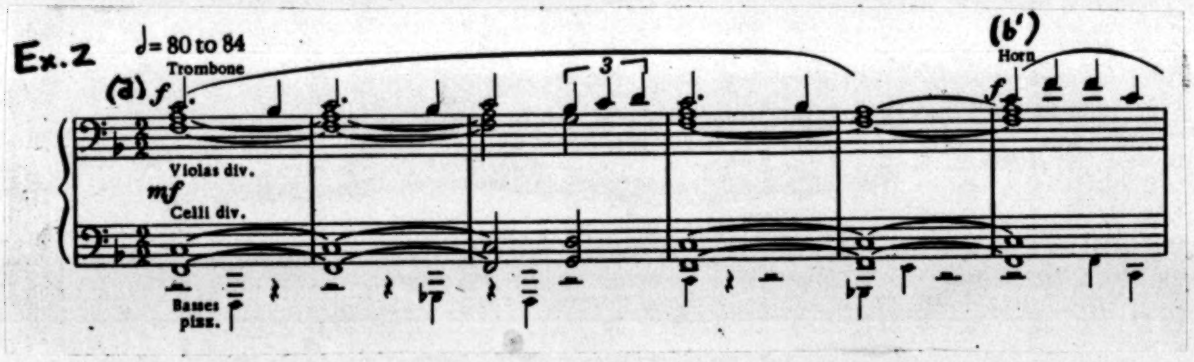
1. Celestial Fanfare

The work opens with an instrumental introduction called "Celestial Fanfare" and scored for Horn, Trumpet, Trombone, Viola, 'Cello and Basses. It begins with a "murmuring" device in the double basses. There are two parts written for the basses, both containing rapidly bowed patterns which are not intended to be played together metrically. The passage begins softly, rises to a climax and recedes again. This device, creating a mystical atmosphere, is to be used several times throughout the work in both orchestra and chorus.

Ex. 1


Senza Misura
Horn 1 F
Trumpet B♭ 1
Trombone
Viola
p
'Cello
p
Bass
pp
cresc
pp
cresc
Horn 1 F
Trumpet B♭ 1
Trombone
Viola
'Cello
Bass
fff
dim
pp
fff
dim
pp
2/2

An F major triad has been established in the violas and 'cellos and this serves as the tonic for the movement as a whole. The remainder of the movement features three brass solo instruments, trombone, horn, and trumpet, sounding short melodic phrases over a string accompaniment consisting entirely of major and minor triads, usually in parallel motion.



The use of the solo trombone at the outset to state the principal motif is somewhat reminiscent of the use made of the instrument in the third movement of the Mozart Requiem. The opening solo by the trombone plays an important structural role from the standpoint of the entire work.[1]

The movement is in a rather simple variation form, employing motifs of little contrast. Ex. 3 shows the movement divided in two sections, the second being a variation of the first. The graph also demonstrates the relationship between the motifs and the solo instruments.

---

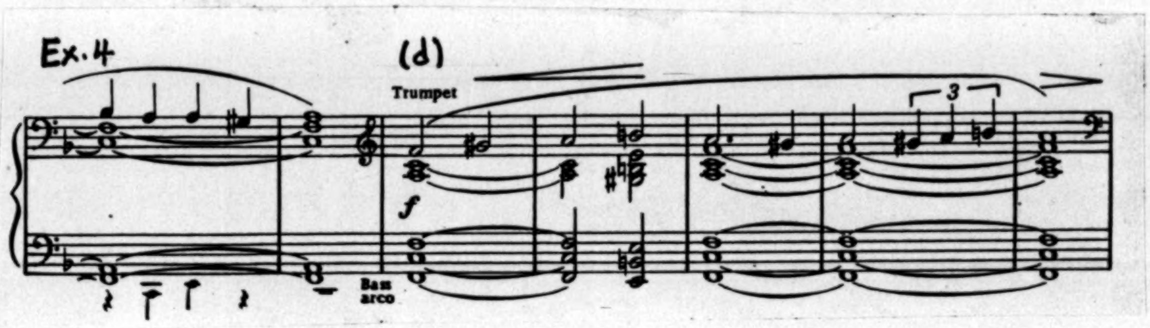
[1] This refers to the use of the solo instrument itself as an organizing factor rather than to subsequent use of the same thematic material.

Ex. 3

			A					A^1		
Intro.	(a)	(b^1)-(b^2)	(c)	(c)	(b^2)	(a)	(d)	(b^2)	(c)	(a)
	Trb.	Hn.	Trb.	Hn.	Hn.	Trb.	Tpt.	Hn.	Trb.	Trb.

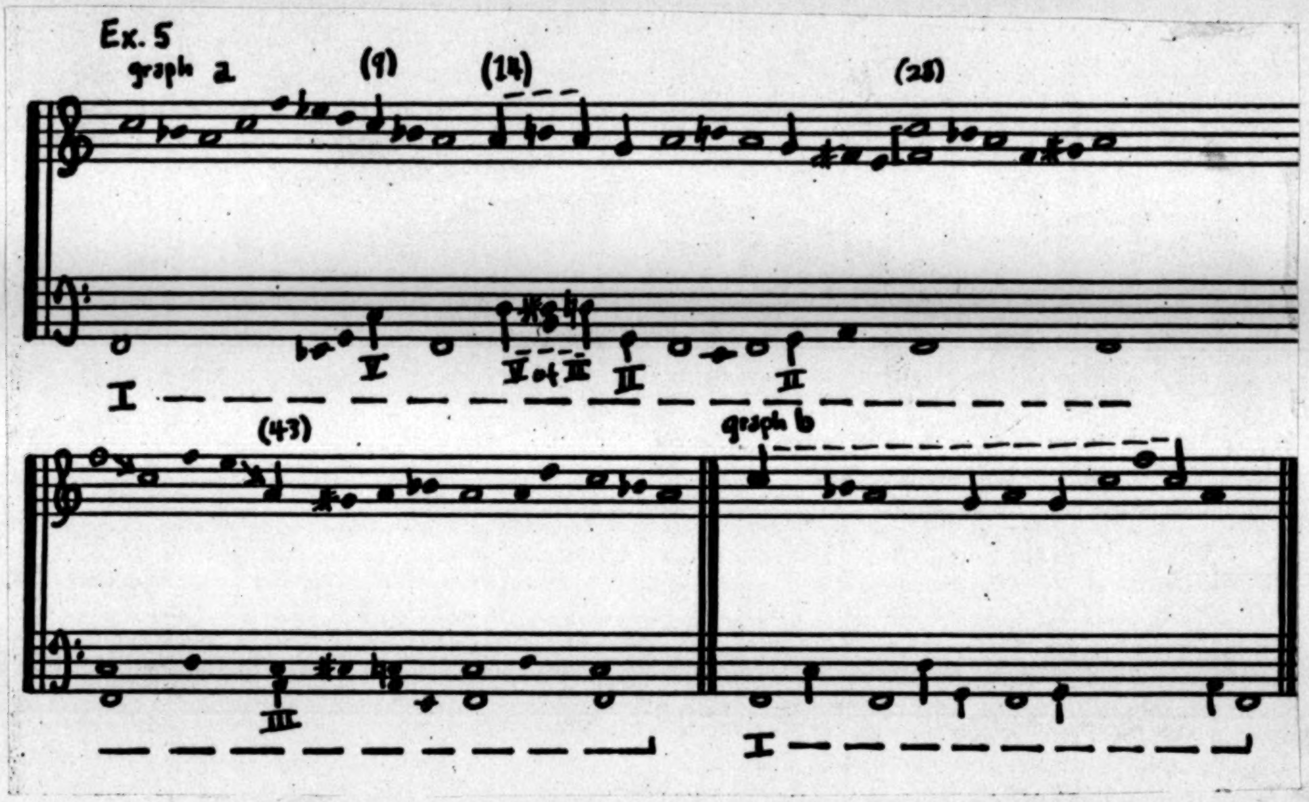
The (d) motif presents the most contrast in the movement, not only because it is played by the trumpet in its sole appearance but because its "oriental", thematic character, utilizing an augmented second, over the supporting F major triad, contrasts with the Dorian character of the movement as a whole.

Ex. 4



The tonal structure of the movement is shown in Ex. 5 as well as the general melodic contour. The movement appears to be one long prolongation of the tonic chord of F. Tonal contrast on a secondary level is indicated by V, V of II, II, and III chords. A great deal of the movement to the more distant chords is by passing and neighbor-chord movement. Graph "b" reduces the basic melodic movement to a simple outlining of the tonic triad.

Ex. 5



It is important to mention here a device which to a great extent is used throughout the entire work. Hovhaness has adapted from Hindu music the practice of using modal scale designs called ragas. These are set to fixed rhythmic structures known as talas. According to Apel,

> ragas have frequently been called the 'modes' of Hindu music. However such a comparison is misleading. Actually the ragas fall under the classification of melody-types which play so important a role in Oriental music and which have left scant traces in the tradition of Western plainsong. A raga is a much more specialized tonal frame than a mode; it prescribes more or less rigidly not only a scale and a center tone (amsa), but also the avoidance of certain tones.[1]

---

[1] Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1964), pp. 332-333.

Besides the foregoing structural characteristics, the individual raga in ancient Hindu practice (and to a certain extent in modern times) had extra-musical properties. The name itself means 'color' or 'passion' and this is reflected in its specification of a well-defined mood. The psychological effects of the raga included among other things, the nine sentiments: love, tenderness, humor, heroism, terror, anger, disgust, surprize, and tranquility. Each raga was supposedly endowed with "forceful secret energies that worked on man and nature."[1] Another property of the raga was its specific relation to certain hours of the day and certain seasons of the year.

There is no reason to believe that Hovhaness utilizes the raga in the "Magnificat" in its fullest psychological implications. Rather, it takes the form of a special device which in each case, adds an exotic, mystical quality.

The use Hovhaness makes of the raga idea[2] is akin to the isorhythmic principle of the 14th century. Contrary to certain medieval isorhythmic practices the notes always fall rhythmically in the same relationship to each other and there is always the same distance between notes.

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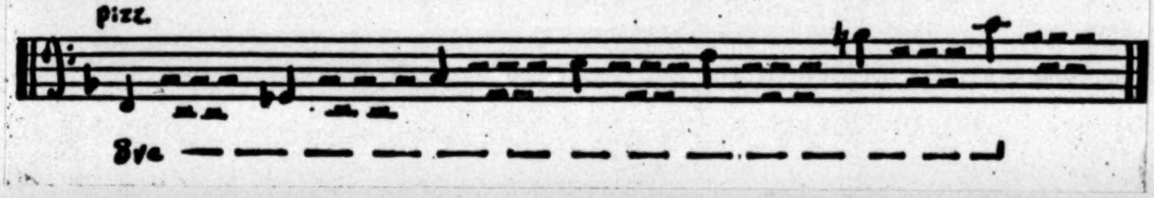
[1] Curt Sachs, The Rise of Music in the Ancient World: East and West (New York: W. W. Norton, 1943), p. 174.

[2] The Hindu raga, while fulfilling the various specified requirements concerning scales, pitches, accents, tempos, and moods, allowed and even expected the freedom of individual interpretation and flexibility. The examples in the "Magnificat" however are used in a very strict and undeviating manner.

Ex. 6

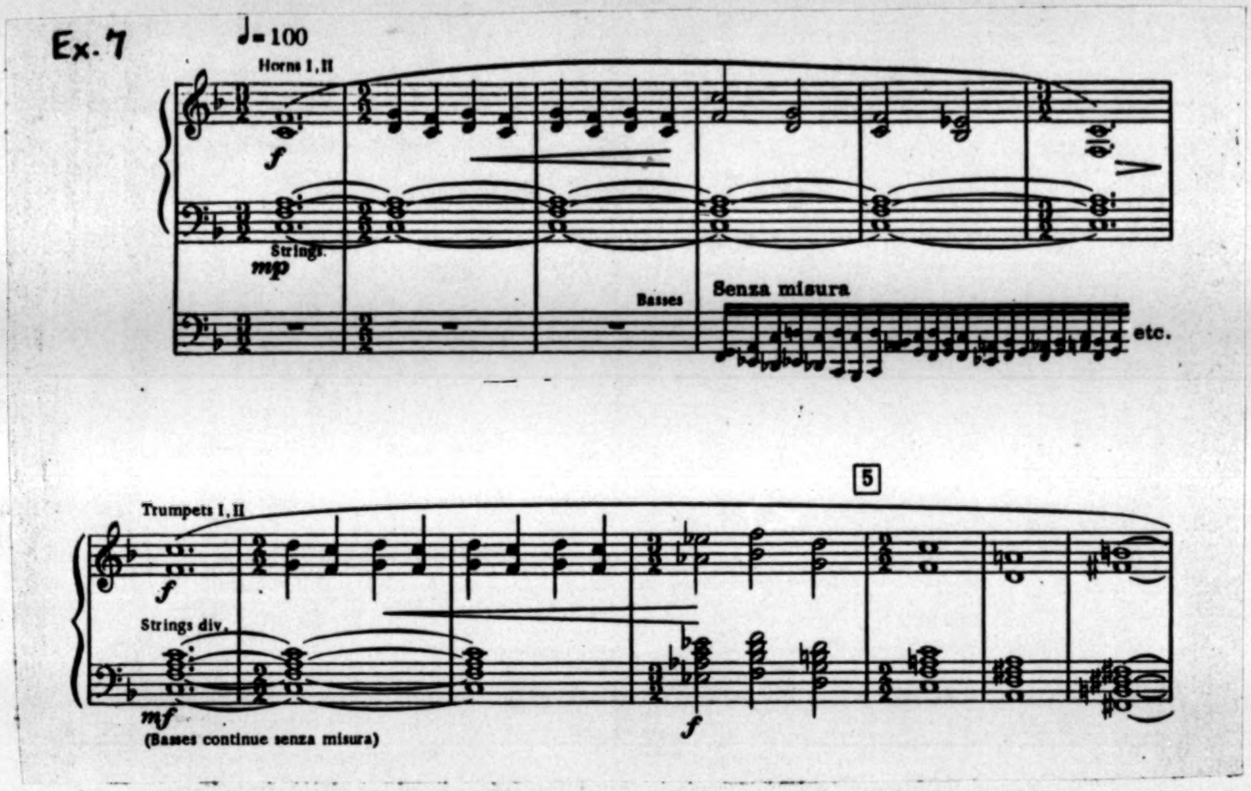


Ex. 6 shows the raga and tala which Hovhaness uses in the first movement. He uses this raga canonically as two separate lines in divisi basses, the second part starting six beats after the first. The tala however differs between the two parts as there are four beats between each note in the first part and six beats in the second. The use of this device in pizzicato does not affect the tonality of the piece although it often produces incidental clashes which add to the mystical atmosphere. The raga has little relation to the mode of the rest of the piece other than the fact that it starts on F and utilizes upper and lower neighbor-notes to the tonic and dominant tones.

2. Magnificat

Horns in parallel fourths open the movement with the main theme accompanied by strings sounding an F major triad in second inversion. Trumpets then enter with the theme in parallel fifths and the strings support the melody line in parallel second inversion chords. The double basses begin a "murmuring" passage in measure 4 which lasts until the chorus enters at measure 21.

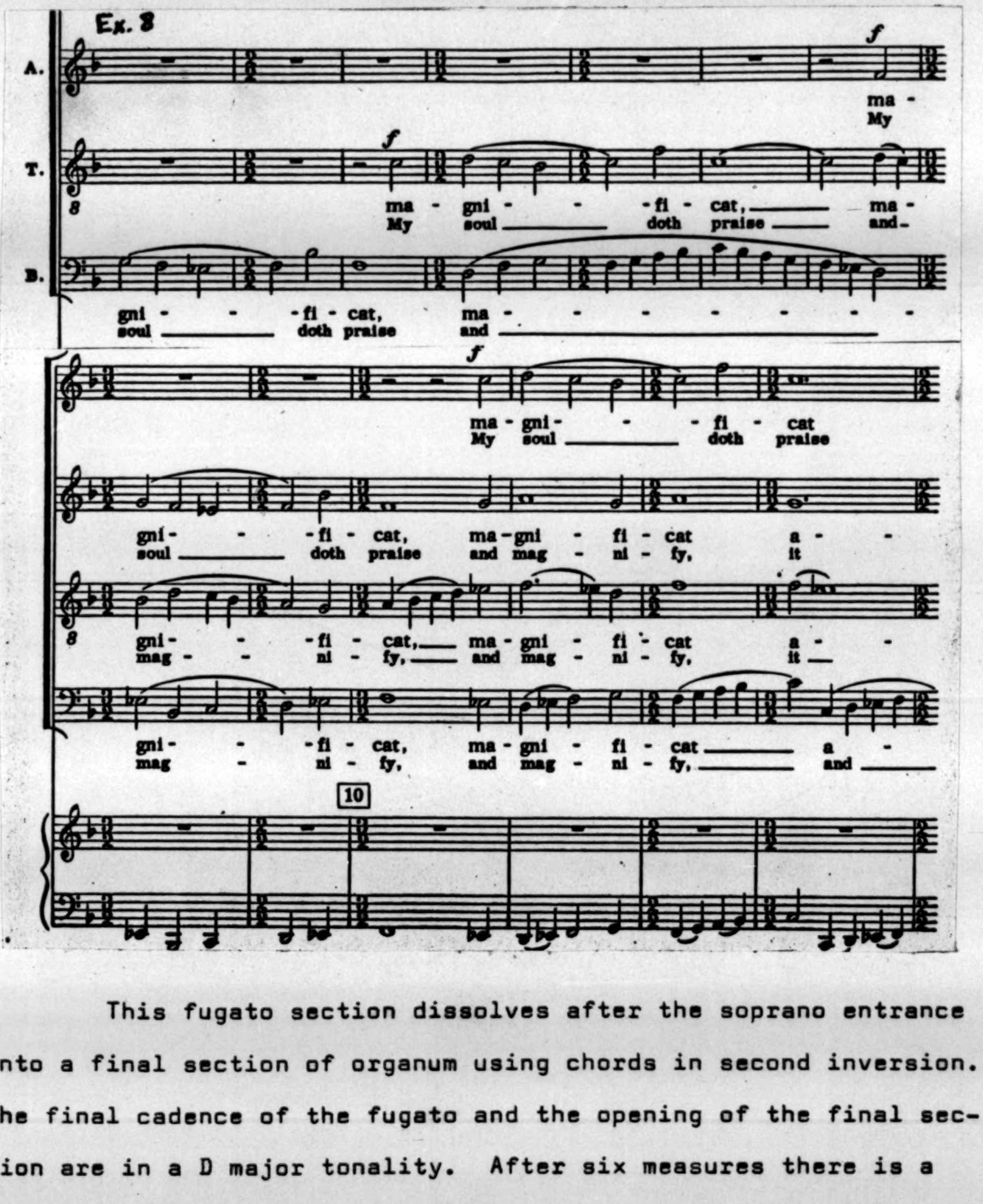
Ex. 7


♩= 100
Horns I, II
f
Strings
mp
Basses
Senza misura
etc.
5
Trumpets I, II
f
Strings div.
mf
f
(Basses continue senza misura)

Following a statement of the theme by solo trombone, the chorus enters in parallel organum in eight parts. The chorus sings second inversion chords but the 'cellos and basses supply the fundamental tones. After one statement of the text, "Magnificat anima mea Dominum," the orchestra once more states the theme in second inversion with trumpets in parallel fifths. The chorus enters again with a full statement of the text that takes seventeen measures. During this passage the theme is presented three times with some harmonic variation. The time the orchestra plays the parallel chords in second inversion.

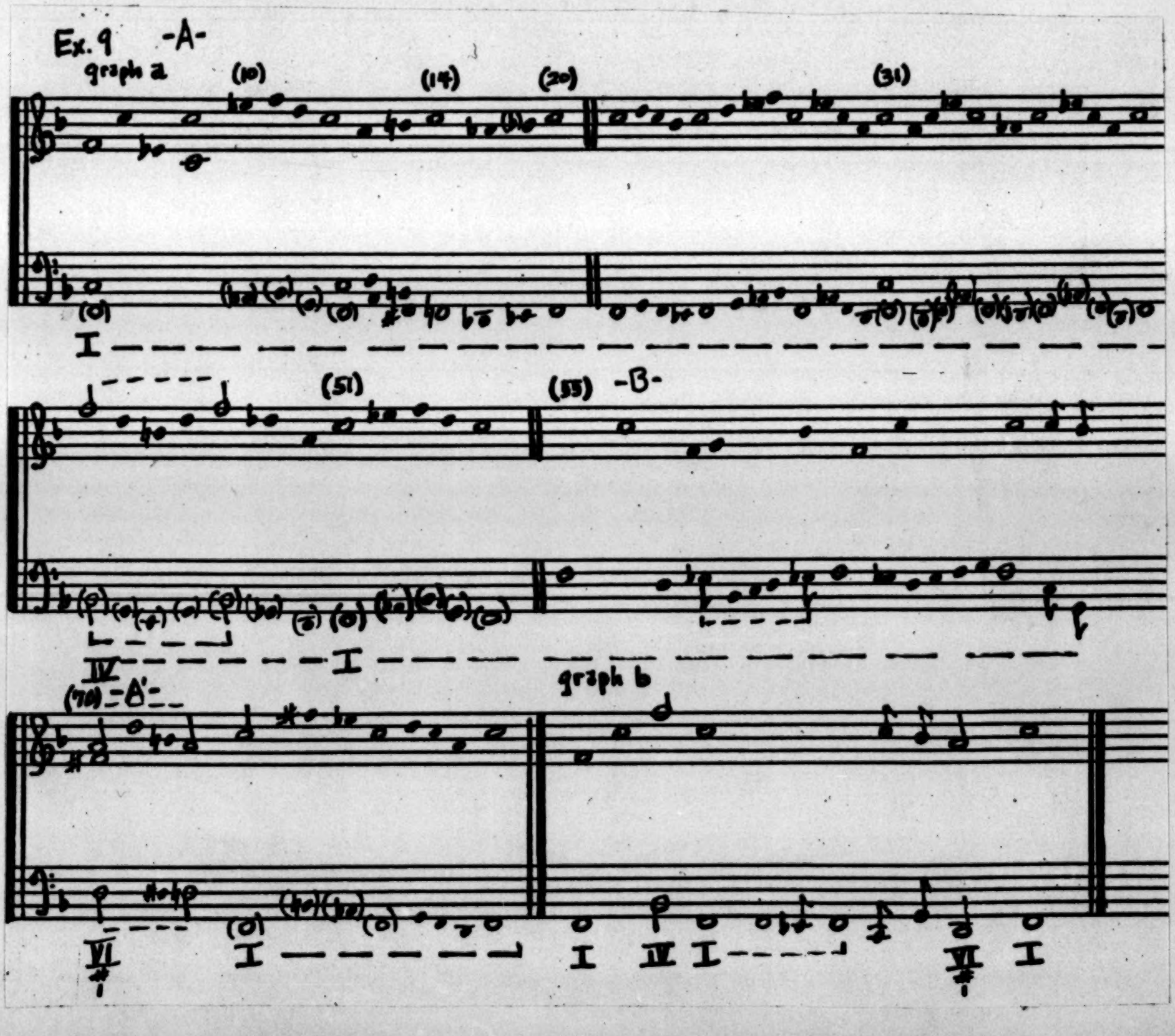
A brief imitative section follows using a slight variation of the theme. The entrance of the voices is completely orthodox: basses on the tonic, answered by tenors on the dominant, altos on the tonic, and sopranos on the dominant. This section is evidence of the composer's rather intensive study of Renaissance polyphony.

Ex. 8


A.
T.
B.
f
ma -
My
ma - gni - - fi - cat, ma -
My soul doth praise and-
gni - - fi - cat, ma -
soul doth praise and
ma - gni - - fi cat
My soul doth praise
gni - - fi - cat, ma - gni - fi - cat a -
soul doth praise and mag - ni - fy, it
gni - - fi - cat, ma - gni - fi - cat a -
mag - ni - fy, and mag - ni - fy, it
gni - - fi - cat, ma - gni - fi - cat a -
mag - ni - fy, and mag - ni - fy, and
10

This fugato section dissolves after the soprano entrance into a final section of organum using chords in second inversion. The final cadence of the fugato and the opening of the final section are in a D major tonality. After six measures there is a return to F which remains predominant to the end. The final six measures utilize the theme in augmentation during which time the double basses engage in another "murmuring" passage.

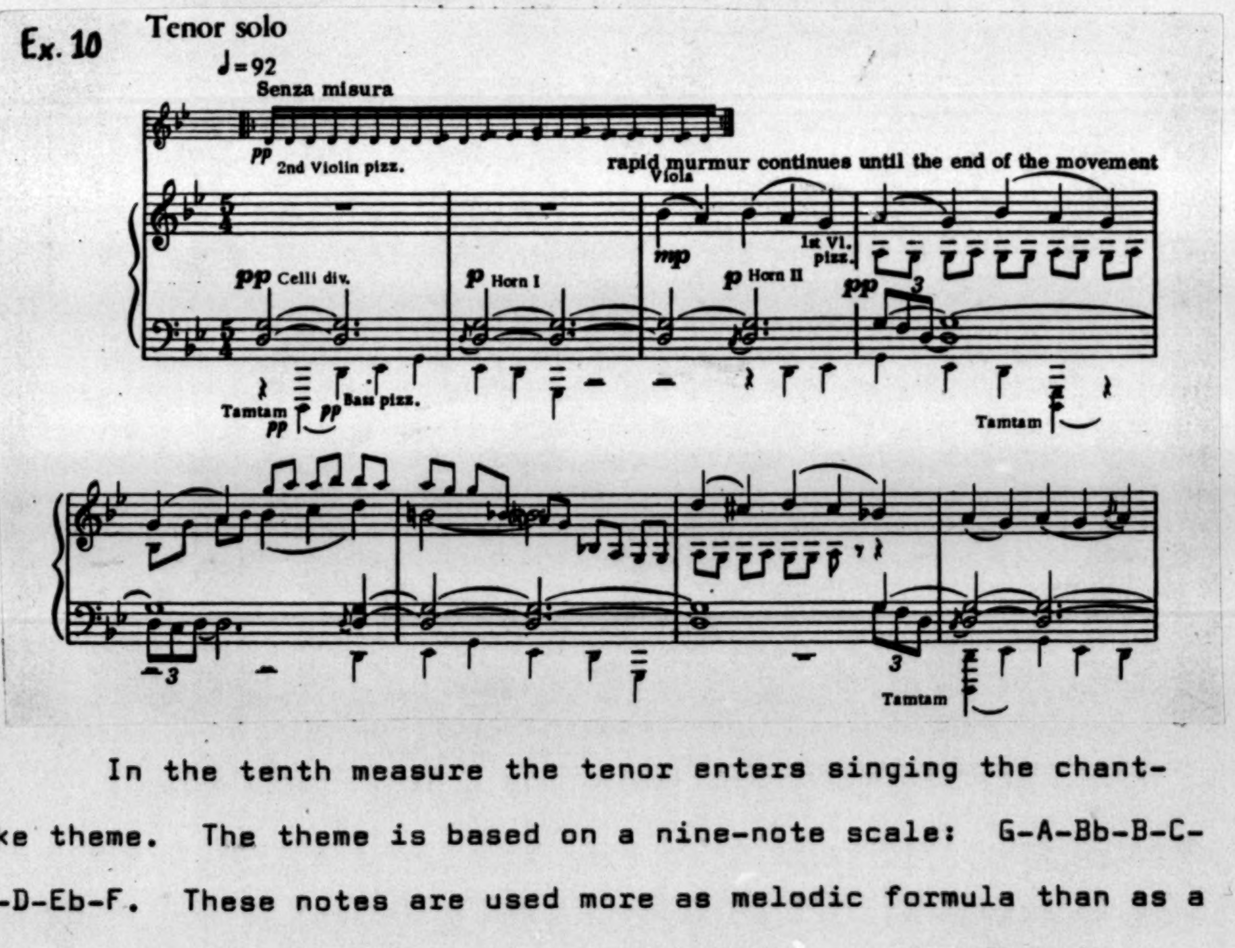
The movement is monothematic and contains very little variation of the theme except for the fugato section. The tonality is F and several modes are used interchangeably. Harmonically the primary contrast is furnished by the entrance of the final section in D major. The first section uses primarily the mixolydian and dorian modes; sections two and three use the Lydian. Ex. 9 shows the tonal structure. Again there is considerable use of passing and neighbor chords around the tonic but there is also great use made of parallel movement to chords located a third apart. This leads to more cross relations and involves chord relationships of a more distant nature. Melodically there is a simple outlining of the tonic triad.



3. Et Exsultavit

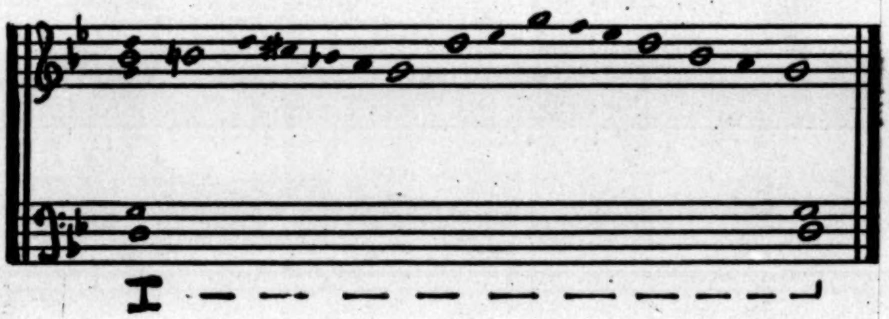
The third movement is for tenor solo and is in 5/4 meter. Divisi 'cellos play the root and fifth of the tonic chord in second inversion as a pedal throughout. The "murmuring" device is used continuously and is played pizzicato by divisi second violins. The violas state the thematic material and the first violins enter with an insistent eighth-note, pizzicato figure in contrast to the theme. This figure runs usually for four measures and rests for two throughout the movement. Another raga is found in the bass, this time the figure is played without rests until it is completed. It is then repeated after either five, four, or two beats of rest. The use of the tamtam or gong adds to the "oriental" atmosphere.

Ex. 10


Tenor solo
♩=92
Senza misura
pp 2nd Violin pizz.
rapid murmur continues until the end of the movement
Viola
mp
1st Vl. pizz.
pp Celli div.
p Horn I
p Horn II
pp
Tamtam pp
pp Bass pizz.
Tamtam
3
Tamtam

In the tenth measure the tenor enters singing the chant-like theme. The theme is based on a nine-note scale: G-A-Bb-B-C-C#-D-Eb-F. These notes are used more as melodic formula than as a definite theme. The melismatic chant builds upward, often in sequence to a climactic high passage and then recedes. Following the tenor solo the violas again take up the theme in similar fashion to the opening measures. Because of the frequent cadences on B opposed to the regular use of Bb within the phrases, the tonality oscillates between G minor and G major, ending on an open fifth. Ex. 11 shows the outline of the melodic contour over the static harmonic background. Again we find the tonic triad to be the basis of the melodic movement.

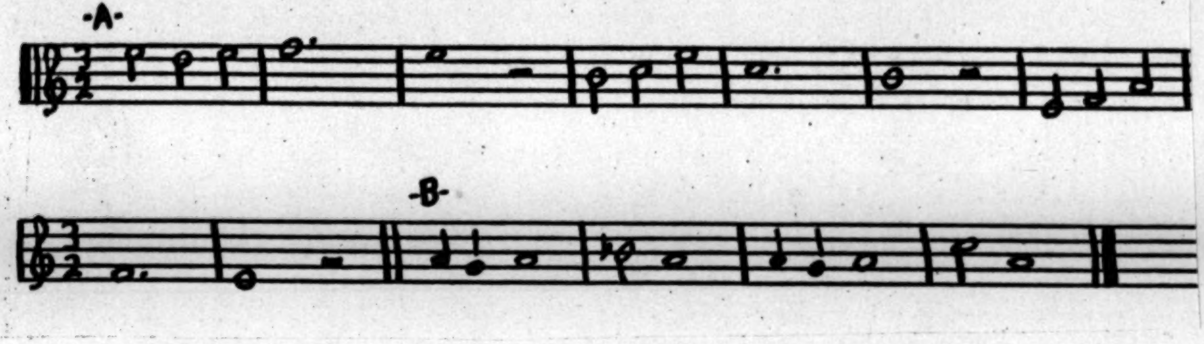
Ex. 11



4. Quia Respexit

The fourth movement is for soprano solo; it is based thematically on a motif which involves first a lower neighbor and then an upper neighbor. Out of this motif are constructed two themes which differ from each other only from the standpoint of rhythm. Theme "A" states the motif three times, the statements being on the eighth, fifth, and first scale degrees. Theme "B" states the motif twice starting on the same scale degree. Theme "A" uses longer note values then "B" tending to make the "A" sections longer.

Ex. 12



After a short orchestral introduction using the motif rather freely, the soprano enters with the first statement of "A." With "B" the tonality moves to the subdominant. The next statement of "A" is short and is varied thematically although the rhythmic pattern remains faithful to some extent. The return of "B" is similar to the first statement except it moves to the tonality of the subtonic. The third and final return of "A" is the longest part as well as the freest melodically and harmonically. From the standpoing of form the movement would adapt itself rather liberally into a rounded binary form[1] owing to its use of the same basic material throughout and its tendency toward continuous rather than sectional form.

The Phrygian mode is used rather consistently. There are two climaxes where the soprano sings a high A. In both cases the tonality becomes major and then changes back to minor as the soprano descends. Ex. 13 reveals a more active harmonic movement than in the previous movements. The harmonic movement of the introduction is revealed as being based on a chromatic descent in the top voice from B to E. (graph a)

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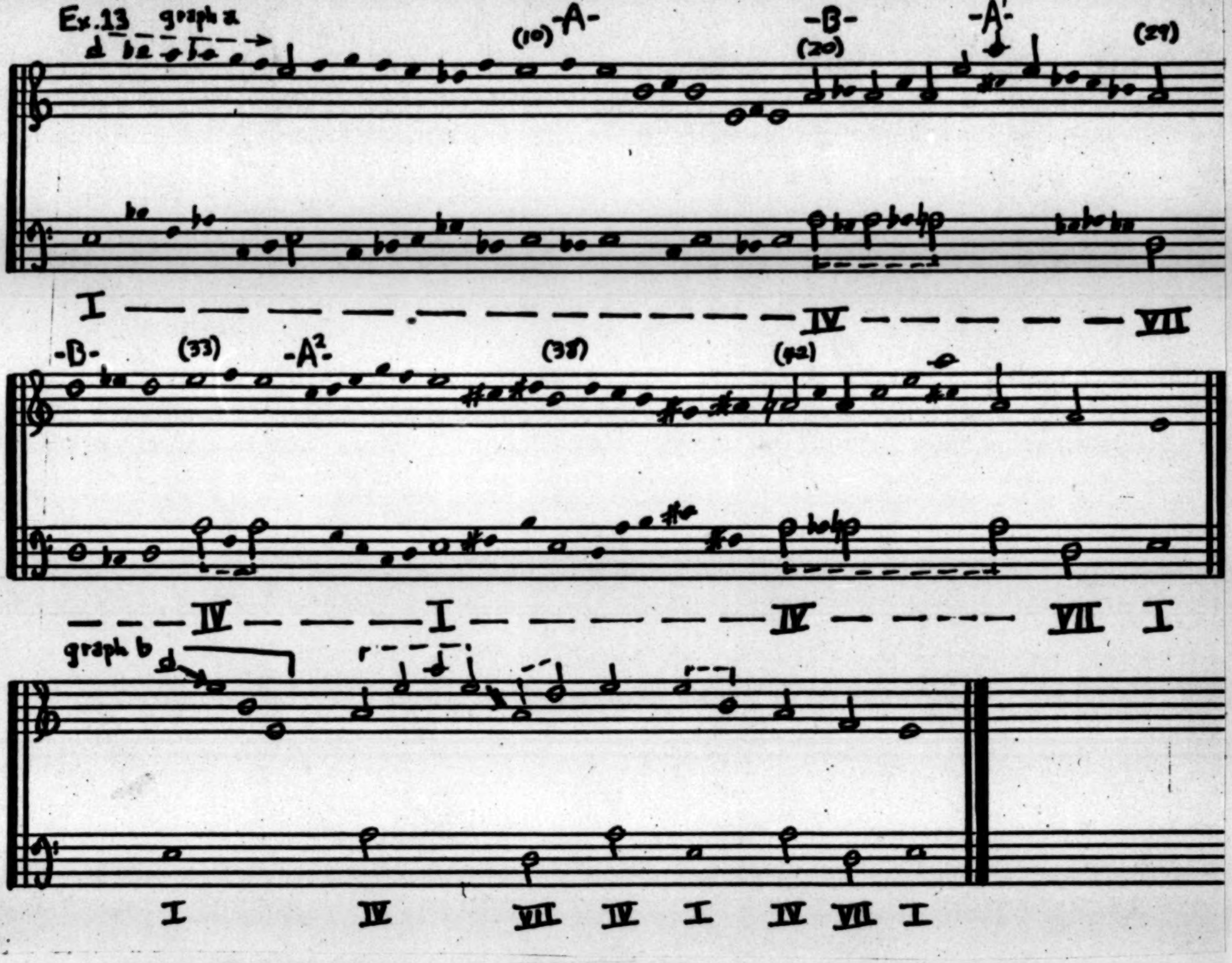
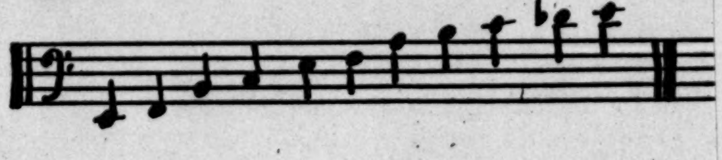
[1] Apel, p. 187.

Ex. 13


graph a
(10) -A-
-B-
(20)
-A'-
(29)
I
IV
VII
-B-
(33)
-A²-
(38)
(42)
IV
I
IV
VII
I
graph b
I
IV
VII
IV
I
IV
VII
I

An addition to the instrumentation of the fourth movement is the harp which plays single notes in octaves adding a colorful, etherial quality. Throughout the movement the double basses play an eighth-note raga, each note being separated by four beats. The pitches used are the following:

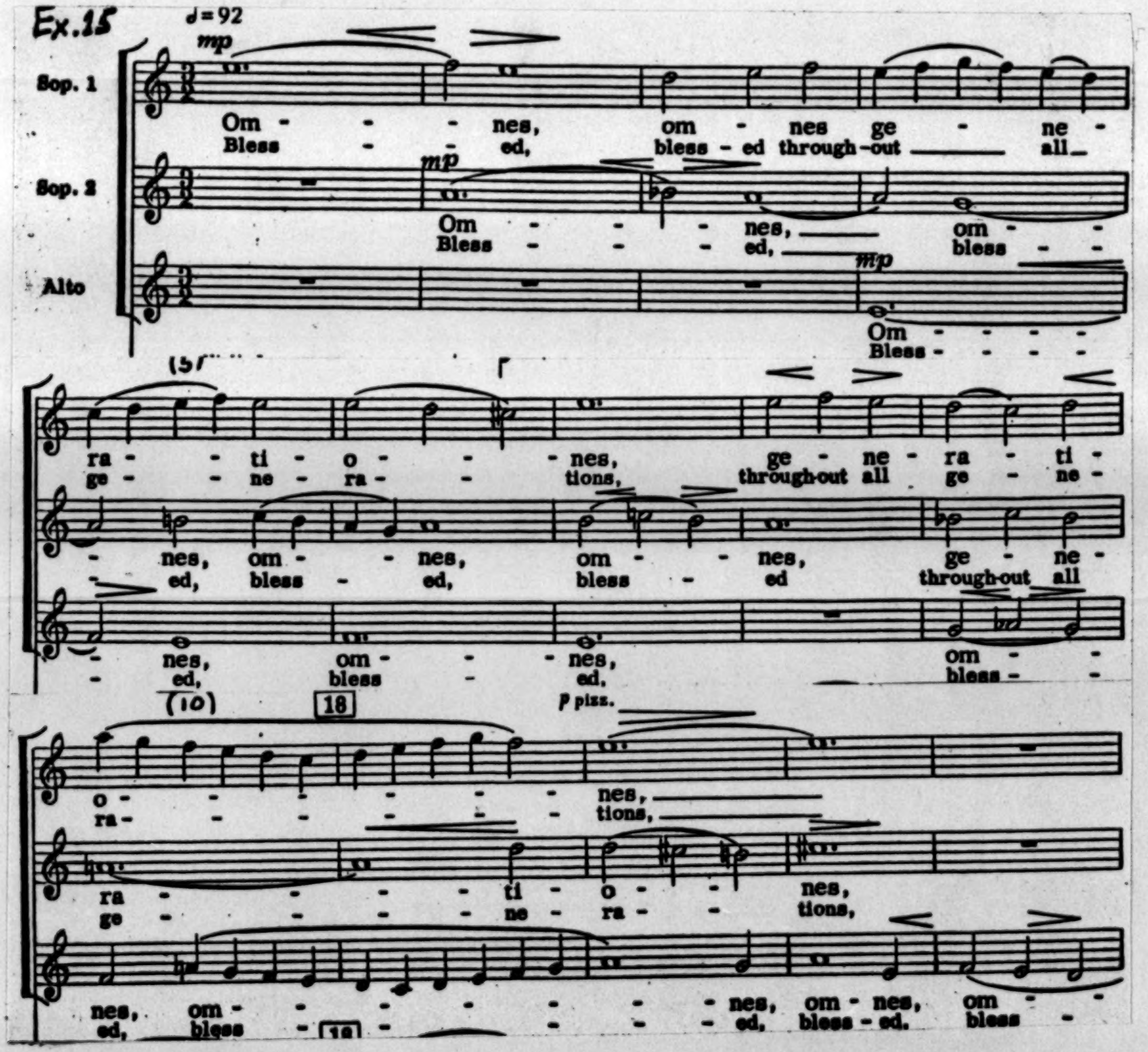
Ex. 14



5. Omnes Generationes

The fourth movement leads directly into the fifth movement which is a three-part women's chorus, also in the Phrygian on E. The double basses continue their raga from the fourth movement without interruption until measure 7 at which time they join the 'cellos in a pizzicato "murmuring" passage which continues throughout the movement. In measure 11 the harp begins an eighth-note arpeggio figure which continues to the end of the movement. The chorus parts are doubled in the violins and violas and make use of a motif which resembles very closely the inversion of the fourth movement motif. This motif is extended into melismatic passages and is treated canonically in all three voices.

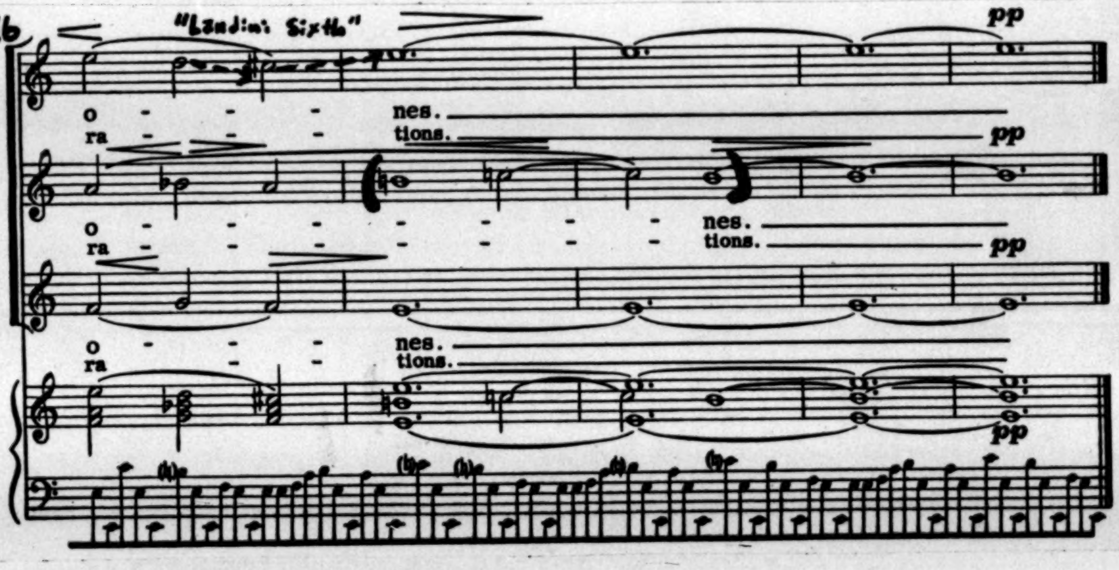
Ex.15



♩=92
mp
Sop. 1
Sop. 2
Alto
Om - - - nes, om - nes ge - ne -
Bless - - ed, bless - ed through-out all
Om - - - nes, om -
Bless - - - ed, bless -
Om - - - -
Bless - - - -
(5)
ra - - ti - o - - - nes, ge - ne - ra - ti -
ge - - ne - ra - - tions, throughout all ge - ne -
nes, om - - nes, om - - nes, ge - ne -
ed, bless - ed, bless - ed through-out all
nes, om - - nes, om -
ed, bless - ed, bless -
(10)
18
p pizz.
o - - - - - - nes,
ra - - - - - - tions,
ra - - - - ti - o - - nes,
ge - - - - ne - ra - - tions,
nes, om - - - - - - nes, om - nes, om -
ed, bless - 19 - - - - ed, bless - ed, bless -

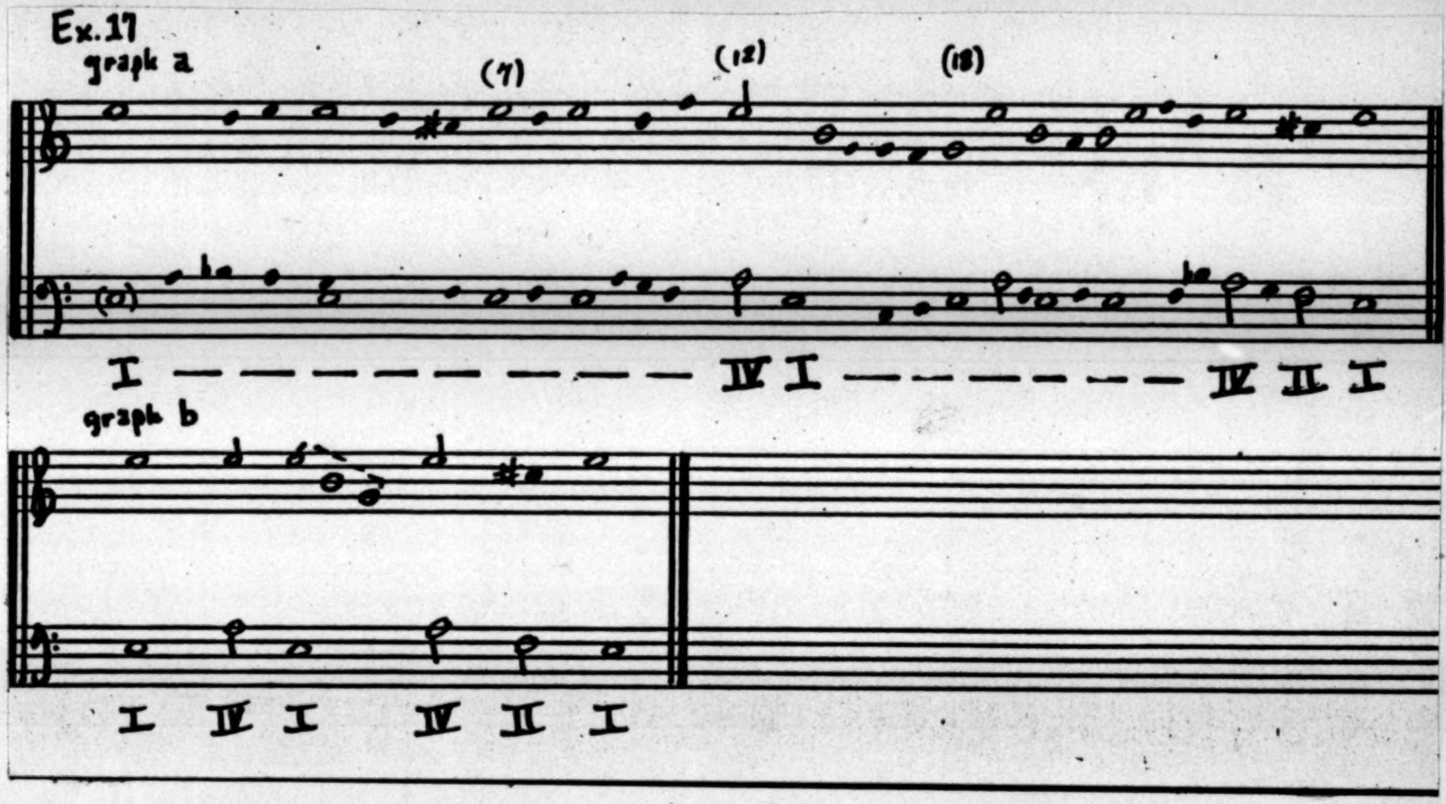
On two occasions we find melodic fragments which somewhat resemble a "Landini sixth" cadence. The second occurrence is in the final four measures and results in a harmonic progression rare in this work. While the bottom voice resolves down by half-step to the tonic (F to E), the C# in the top voice creates an augmented triad on F which resolves to the tonic E. The movement ends with a final statement of the first part of the motif by the second soprano ending on an open fifth.

Ex. 16



The movement divides itself into two equal sections both of which utilize the motif in imitative fashion. Ex. 17 illustrates the simple harmonic movement between I, IV, and II. Melodically the movement seems to be a long prolongation of the tonic E.

Ex. 17



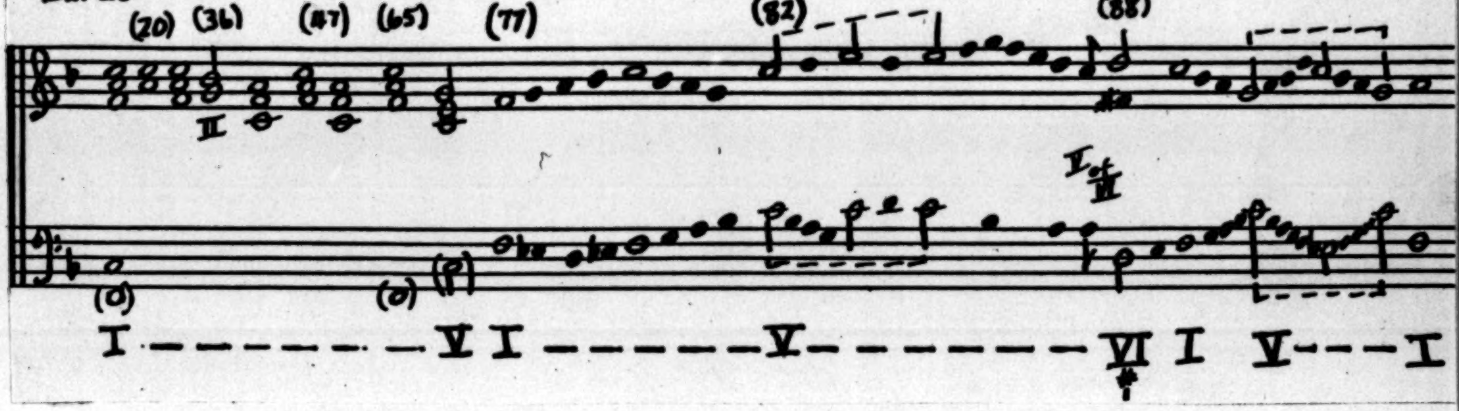
6. Quia Fecit Mihi Magna

As is common in many early settings of the Magnificat, this portion of the text is given to the bass soloist although the movement ends with a choral section. The orchestral accompaniment for the solo always involves a pedal in viola and 'cello with root and fifth in second inversion. This tonic pedal however is often augmented by the fundamental tones of first the supertonic and then the mediant, also in second inversion, creating a pedal "cluster" which adds variety to the accompaniment. The movement opens with one such cluster over a divisi double bass pizzicato, "murmuring" passage which uses all of the chromatic notes between C and A a sixth above. The use of the raga device is omitted for the first time.

After the pedal "cluster" has resolved to a "pure" tonic the bass enters in measure 11. The theme is generally conjunct in motion and diatonic. It flows freely through seven phrases in a through-composed manner. As the solo comes to an end a chorus fugato begins in measure 65. The subject material is the first phrase of the bass solo. The entrances are made in the following order: basses on the tonic; tenors on the dominant; altos on the tonic; and sopranos on the dominant. The "murmuring" passage comes to an end four measures after the fugato begins. The fugato section uses the lowered seventh degree a great deal, indicating a strong Mixolydian flavor on F in contrast to the solo section which uses the F major scale. The fugato section contains in measure 91 something very rare heretofore, in this composition: two consecutive seventh chords; the first one, minor on A, and the second, major on Bb. As the chorus resolves to its final chord by way of a minor dominant, all the strings explode into a strong "murmuring" passage which rises to a great climax and then recedes to pianissimo. Finally at the very end the strings come to an octave A which is heard almost as an overtone third of the tonic.

From the standpoint of form the movement falls into two sections: the solo and the fugato, the latter being based on thematic material of the former. Each phrase of the solo tends to outline the tonic triad or an inversion with passing tones used continuously. In measure 36 the solo suggests the supertonic. (Ex. 18) The fugato begins in measure 65 with the tenors entering in measure 70. The texture becomes chordal with the alto entrance in measure 77, the passage being a prolongation of the tonic through stepwise filling in of the interval of a fifth. With the soprano entrance in measure 82 there is a definite movement to the area of the dominant which is prolonged for four measures before it arrives at the submediant with raised third through its minor dominant in a kind of elongated deceptive cadence. An immediate return is made to the tonic whereupon passing chords in the outer voices lead to the minor dominant. This chord is prolonged for five measures through passing chords between its fundamental tones before it resolves to the tonic.

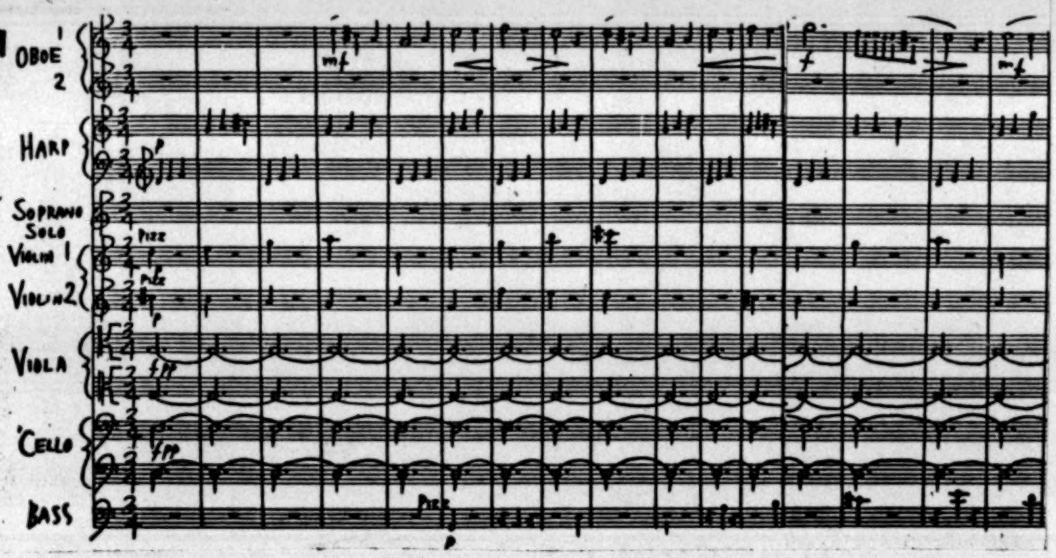
Ex. 18



7. Et Misericordia

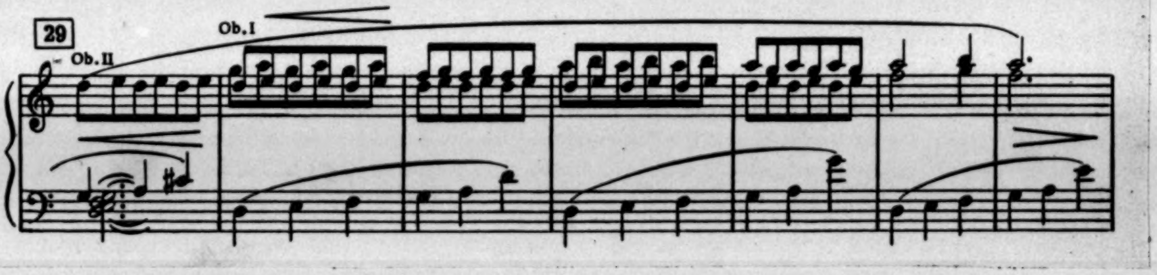
This movement, in 3/4, is for soprano solo although the introduction of forty-six measures features the oboes in solo and duet. The texture, somewhat "new" sounding at this point, is sustained almost without change throughout the movement. Violas and 'cellos play a pedal cluster (D-E-F-G), which continues without variation. The harp plays a quarter-note ascending figure which serves as an ostinato. Double basses play a nine-note raga, each note separated by three beats. (For the first time in the composition the raga uses the same scale as the one which generates the melodic material of the movement as a whole.) First and second violins each play a raga simultaneously, each note falling on the first beat of each measure. These ragas are, like the double bass raga, nine notes long and they use the same notes, though in a different order. The raga of the second violins is very close to being a retrograde of the first violin. Each statement of the violin ragas is separated by two measures of rest.

Ex.19



The last half of the introduction employs in the oboes new thematic material. (Ex. 20) This eighth-note figure dominates three phrases and is never used again.

Ex. 20

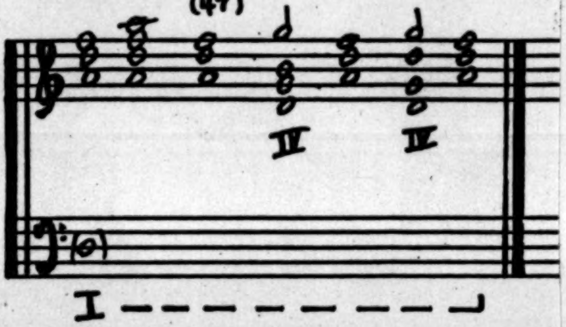


In measure 47 the soprano enters with the theme that was presented initially by the first oboe. This continues through seven phrases in the same "weaving" manner with very little variation. In measure 90 the first oboe reenters with the same melodic material and the movement ends with a final phrase by the soprano.

There is no clearly defined form, the only real contrast being provided by the oboes in the last half of the introduction. For the purposes of labeling, the movement would fall into the category of simple variation form with endless repetition of the chant-like melodic material.

The tonality is D and the mode is Dorian with raised seventh. The sixth scale degree is carefully avoided in the solo but appears occasionally in the accompaniment. The movement is one long prolongation of the tonic although the solo line manages to explore the subdominant very briefly on two occasions.

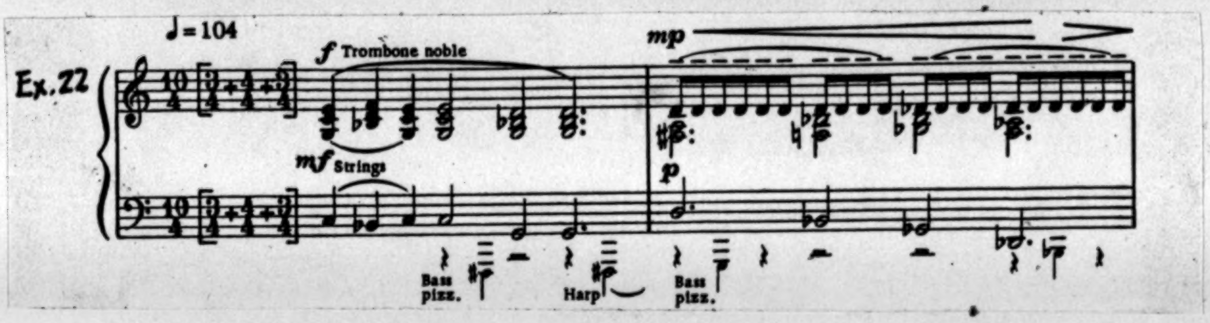
Ex. 21



8. Fecit Potentiam

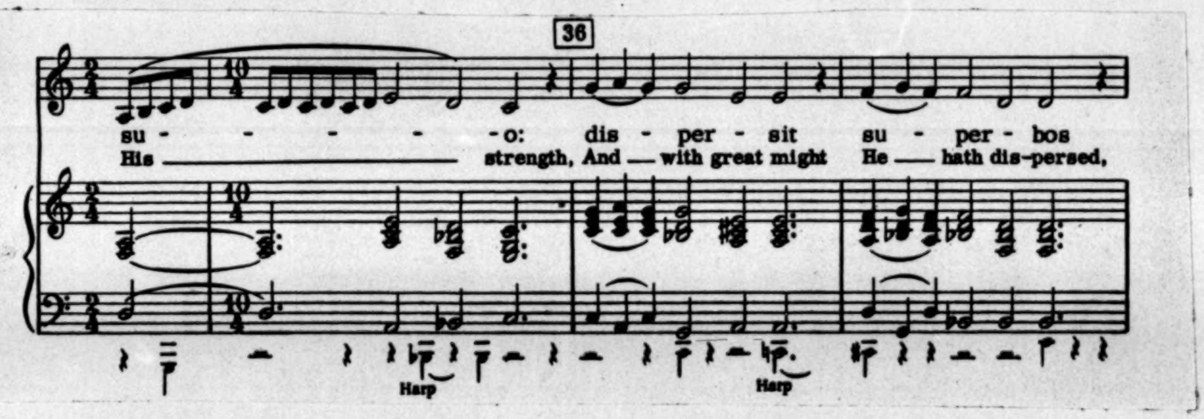
The eighth movement is for alto solo and is in 10/4 which is divided into the rhythmic pattern, 3/4 + 4/4 + 3/4. This pattern appears consistently throughout variation. A solo trombone plays the three-measure instrumental introduction over an accompaniment of strings in parallel triads. In the second measure the trombone intones in chant fashion on a repeated eighth-note pattern while the accompaniment shifts through chords involving cross relations.

Ex. 22


♩=104
f Trombone noble
mf Strings
mp
p
Bass pizz.
Harp
Bass pizz.

The alto enters in measure 4 with the same theme as stated by the trombone in the first measure. The first two words of the text, "fecit potentiam" are repeated again and again in the reiterated rhythm. After five phrases the alto sings a melismatic cadence. This cadence inserts a 2/4 measure into the rhythmic framework and is used at the end of each short section.

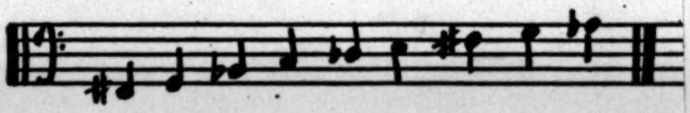
Ex. 23


36
su - - - - - - -o: dis - per - sit su - per - bos
His strength, And with great might He hath dis-persed,
Harp
Harp

Except for the cadence pattern, each measure contains exactly the same rhythmic motif. Melodically there are eight note patterns used, several of which are repeated. The solo consists of three sections, of seven, five, and six measures, each section ending with the same cadence. This form is indicated by the letters A-A^1-A^2. The movement ends with a four-measure instrumental section very similar to the introduction.

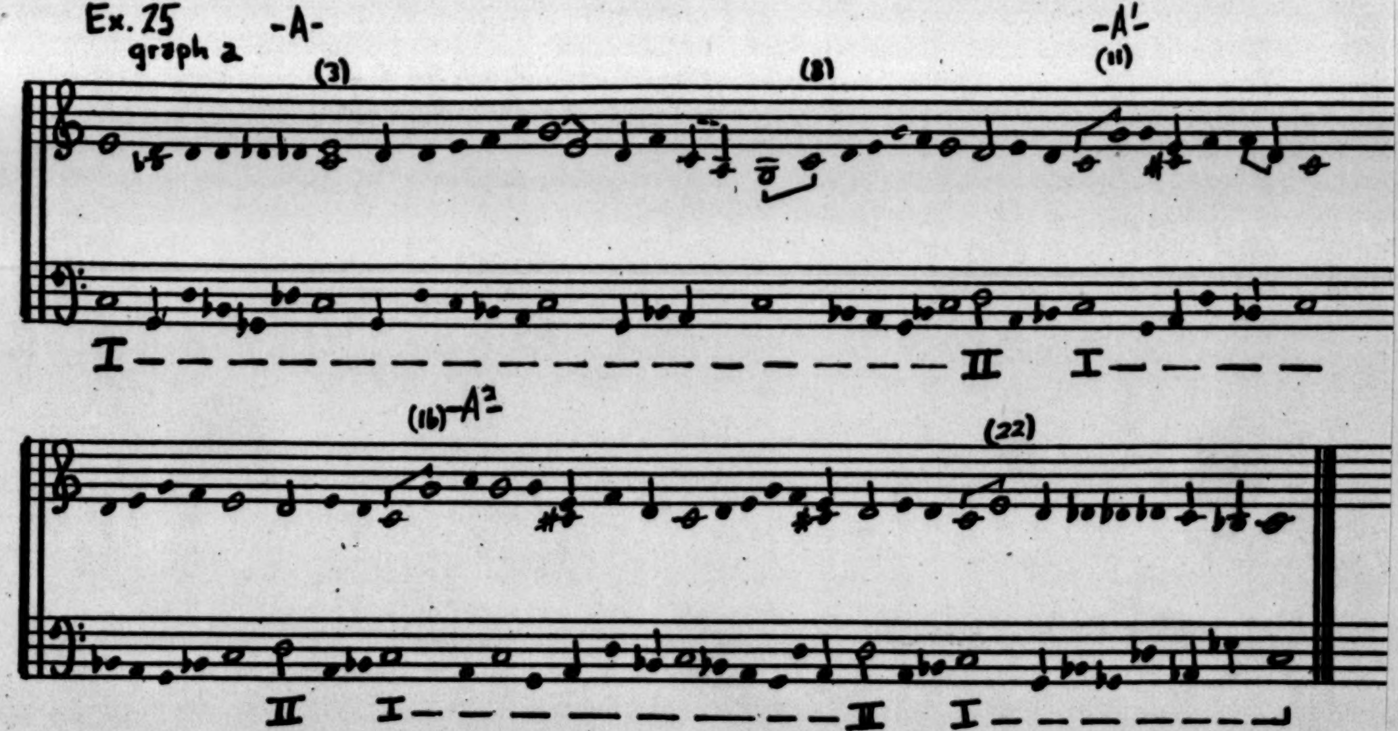
There is a raga appearing canonically in double bass and harp. Each note in the bass is separated by six beats, each note in the harp, by twelve. The harp plays in octaves and each note is sustained. The pitches are:

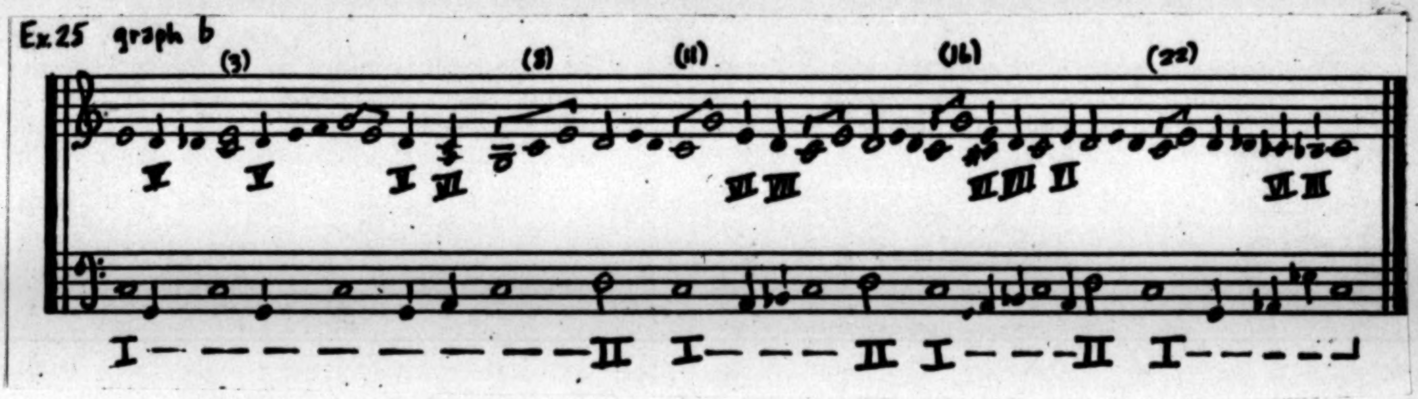
Ex. 24



Tonally the movement is in C and is cast in the Mixolydian mode. The seventh degree, Bb, is avoided in the solo although it appears regularly in the orchestra. B natural is found in the solo but only as a passing tone in the cadences. The cross-relation chords in the first three measures are accomplished through chromatically descending melodic movement. (Ex. 25, graph a) The rich triads in the whole movement are generally passing chords, the outer voices often moving in contrary motion. The only tonal movement of structural importance is the II-I progression at cadence points, the rest of the movement being a prolongation of the tonic. Graph "b" indicates the use of V, VI, VII, and III on a secondary level.

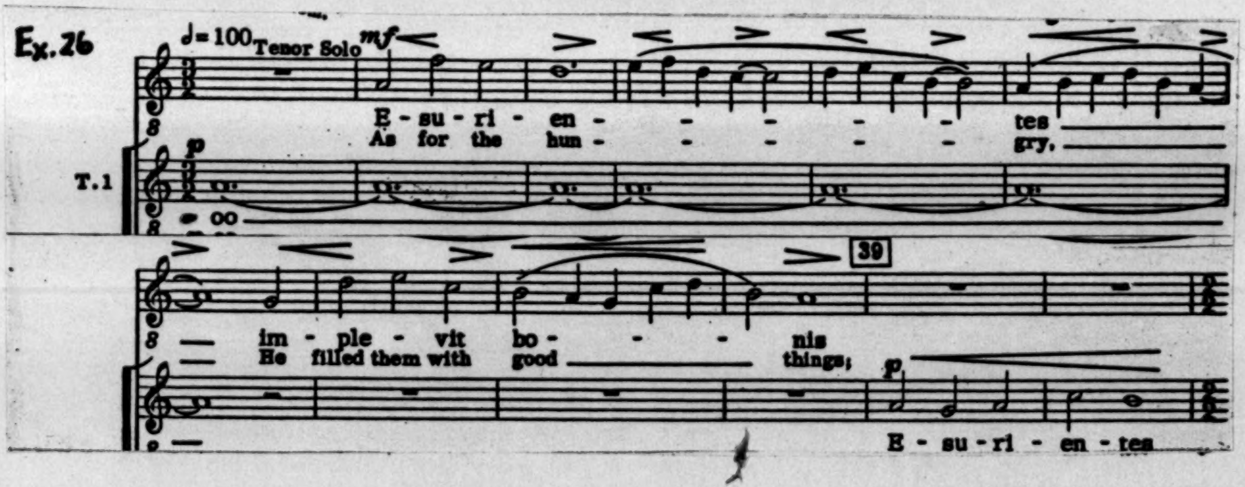
Ex. 25
graph a




Ex.25 graph b
(3)
(8)
(11)
(16)
(22)
V I I VI VI VII VI VII VI II VI III
I II I II I II I

9. Esurientes Implevit Bonis

The ninth movement is for tenor solo and men's chorus. The movement begins with a "furious" passage in all the strings, each part divisi. The passage recedes to pianissimo on an octave A following which the chorus enters on a sustained A using the vowel "oo." The tenor solo sings, in "Byzantine style"[1] a florid melody over the sustained A in the chorus and double basses, creating an impressive "drone" effect. The solo line is expressive from the standpoint of dynamics. The melodic line is basically a descending passage which employs sequence quite effectively.


Ex.26
♩=100 Tenor Solo
mf
E - su - ri - en - - - - - - tes
As for the hun - - - - - - gry,
p
T.1
oo
39
im - ple - vit bo - - - nis
He filled them with good things;
p
E - su - ri - en - tes

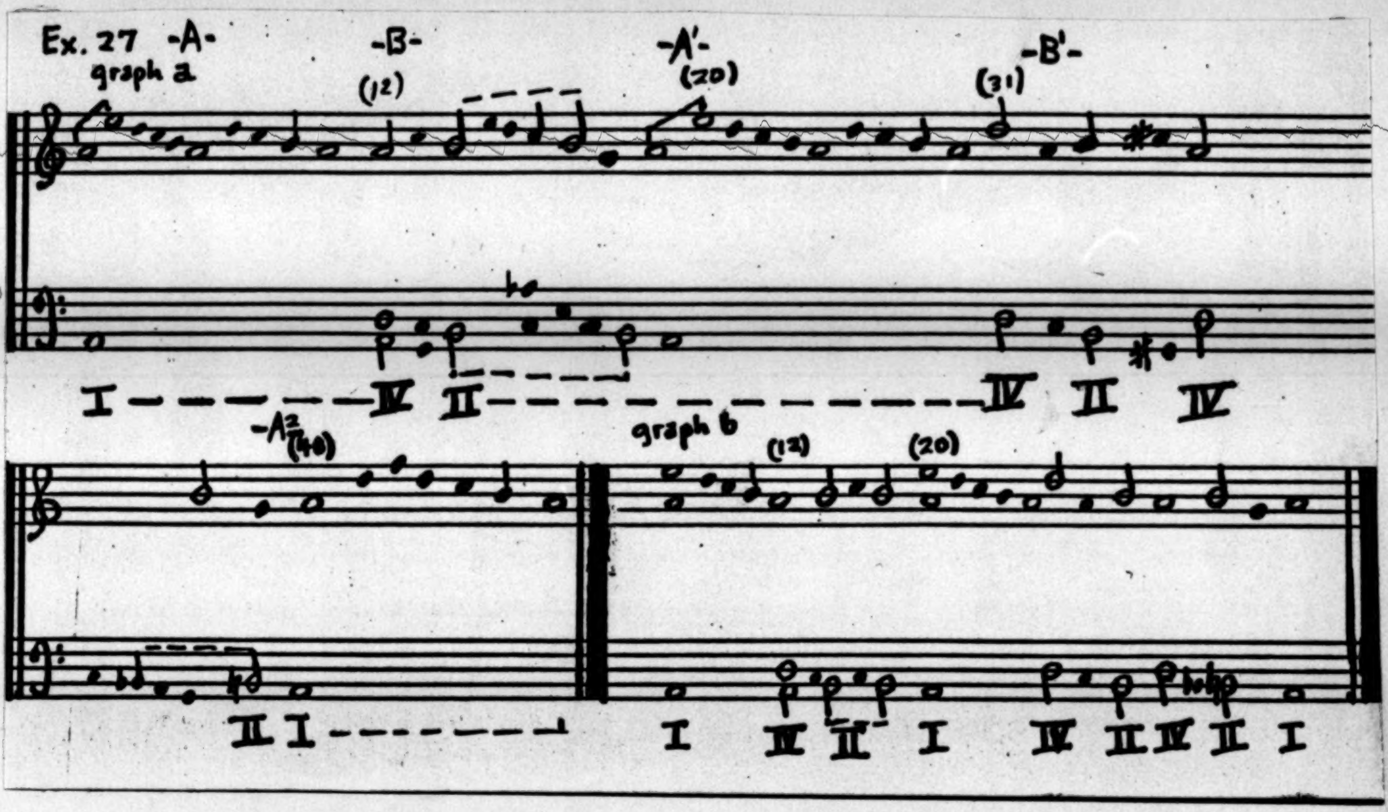
---

[1] Hovhaness, in the inside cover of the vocal score (New York: C. F. Peters Corporation, 1958).

In measure 12 the chorus sings the first line of the text in parallel triads, mostly in second inversion. In measure 19 the chorus resolves back to the octave A again on the vowel "oo," while the tenor enters again in very similar fashion. Again the chorus sings a triadic passage, this time containing two sonorities worth noting, from the standpoint of the entire work: a triad with major seventh, and an open fifth. The tenor enters for the third time and cadences on the tonic. The strings end the movement in a fashion similar to the beginning except for the fact that the passage begins pianissimo, reaches a climax, then recedes to pianissimo again.

The mode is minor with the sixth degree raised in the chorus parts and natural in the solo. Because of the contrast between solo and chorus the form falls into the category of rounded binary. ($A-B-A^1-B^1-A^2$) Structurally the underlying melodic framework employs the tonic, a leap to the subdominant and a scalewise descent ending in a strong 2-1 cadence. (A-D-C-B-A) This pattern permeates the choral harmonic sections as well. Ex. 27 illustrates the entrance of the chorus in measure 12 as starting on the subdominant and moving stepwise to the tonic. There is a strong II-I cadence with II being prolonged through the use of neighbor chords. In the top voice as well, hints of the basic pattern are found. The second chorus entrance is very similar although the lowered second degree, Bb, is used before the natural second degree. Harmonically the basic progression is I-IV-II-I, again, an outline of the structural melodic pattern.

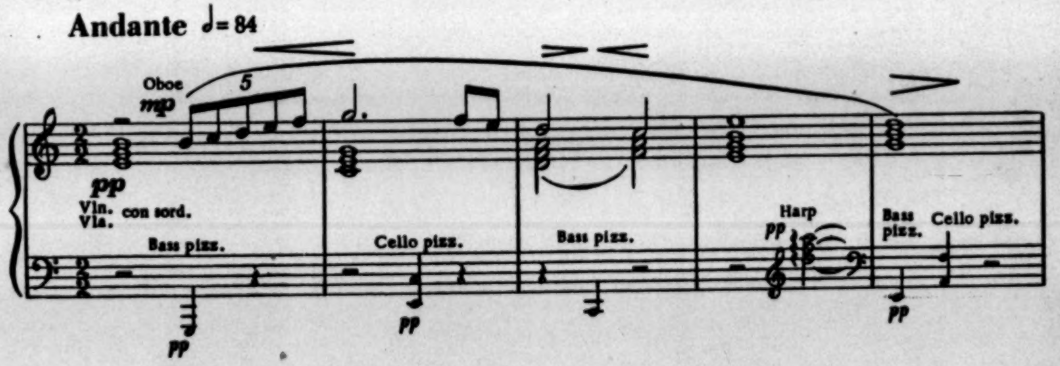
Ex. 27


-A-
graph a
-B-
(12)
-A'-
(20)
-B'-
(31)
I
IV
II
IV
II
IV
-A²
(40)
II
I
graph b
(12)
(20)
I
IV
II
I
IV
II
IV
II
I

10. Suscepit Israel

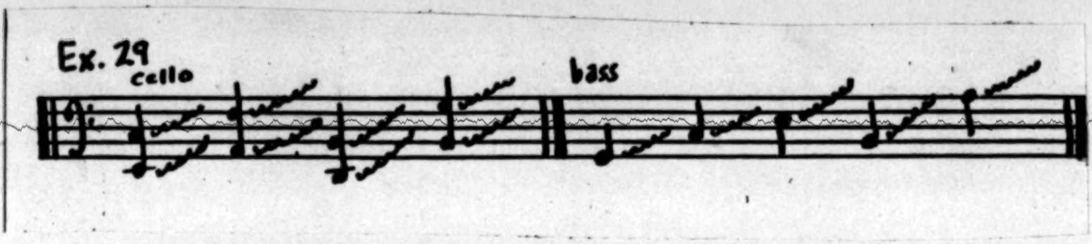
This movement, the shortest of the work, is set for four-part women's chorus. It is accompanied by strings, harp, and oboe. Solo oboe plays the melodic material of the introduction over parallel triads in the strings.

Ex.28


Andante ♩= 84
Oboe
mp
5
pp
Vln.
Vla.
con sord.
Bass pizz.
pp
Cello pizz.
pp
Bass pizz.
Harp
pp
Bass pizz.
Cello pizz.
pp

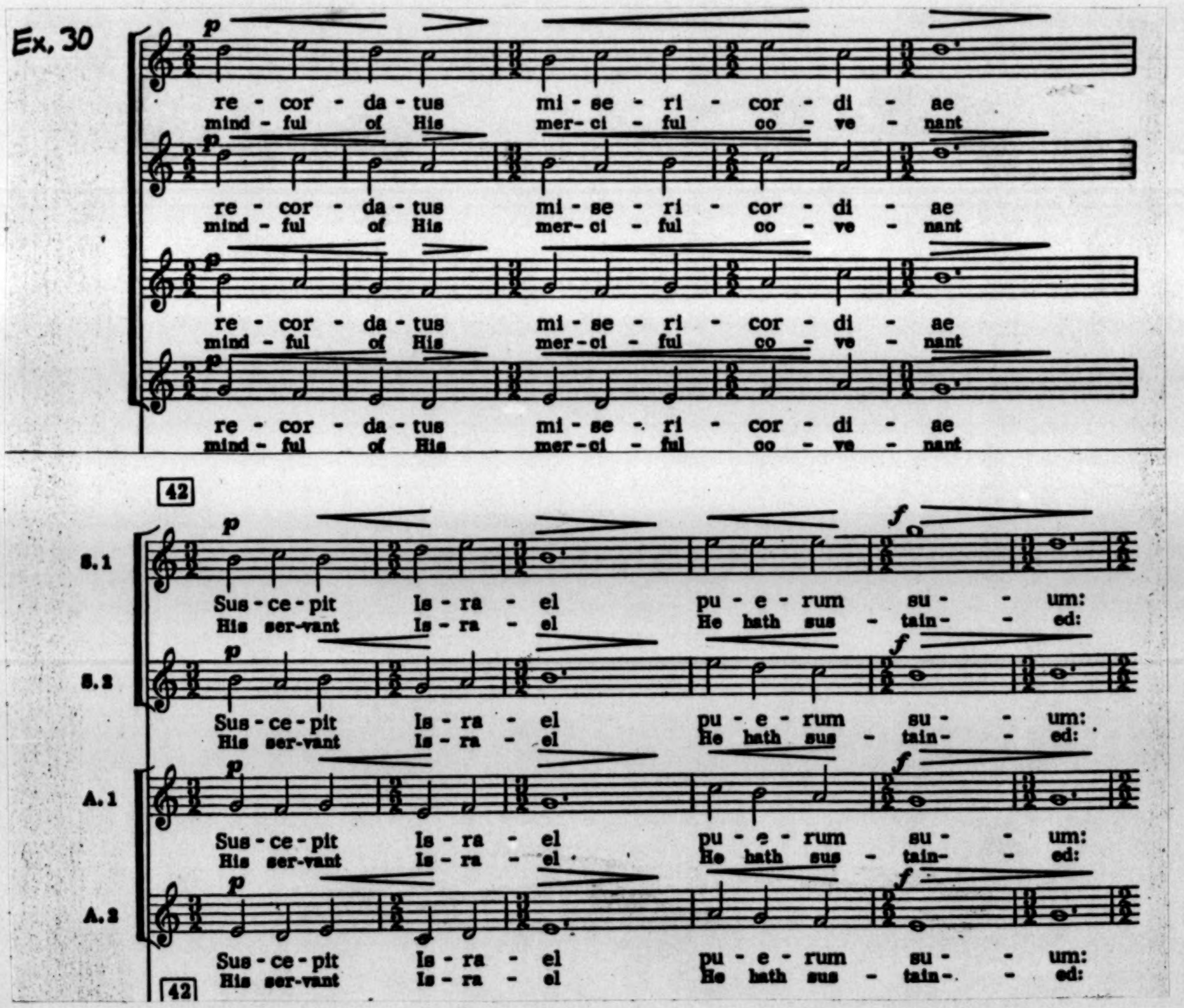
Double basses and 'cellos each have a raga which is played both pizzicato and glissando. The bass notes are played six beats apart and the 'cello, ten. The 'cello raga is divisi in sixths.

Ex. 29

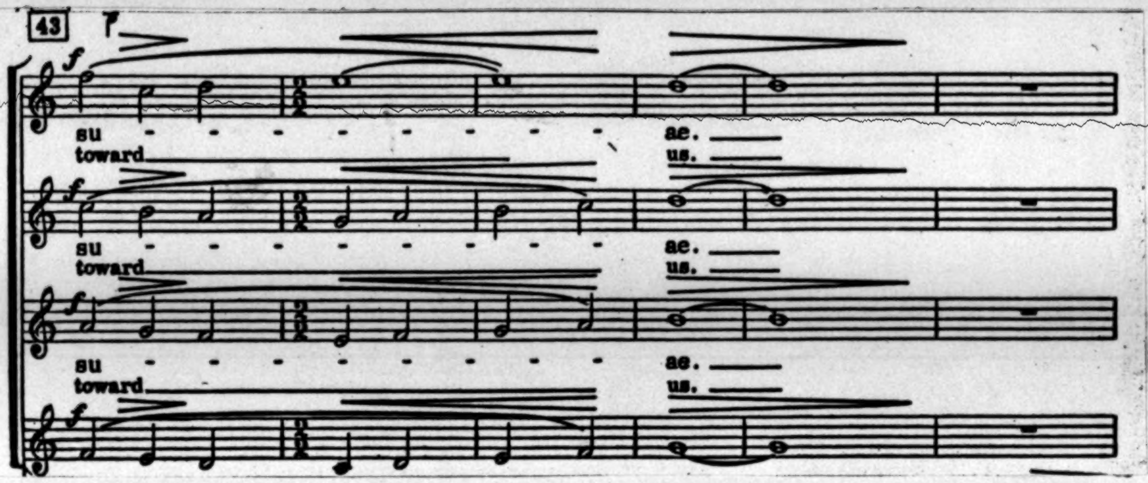


The chorus enters in measure 11 and states the text once only. The singing in this movement is sixteen measures in length. The melodic material bears no resemblance to the material in the introduction. The harmony here is richer; in measure 12 there are two chords moving in parallel ninths and in measures 18 and 19, three chords moving in parallel sevenths.

Ex. 30

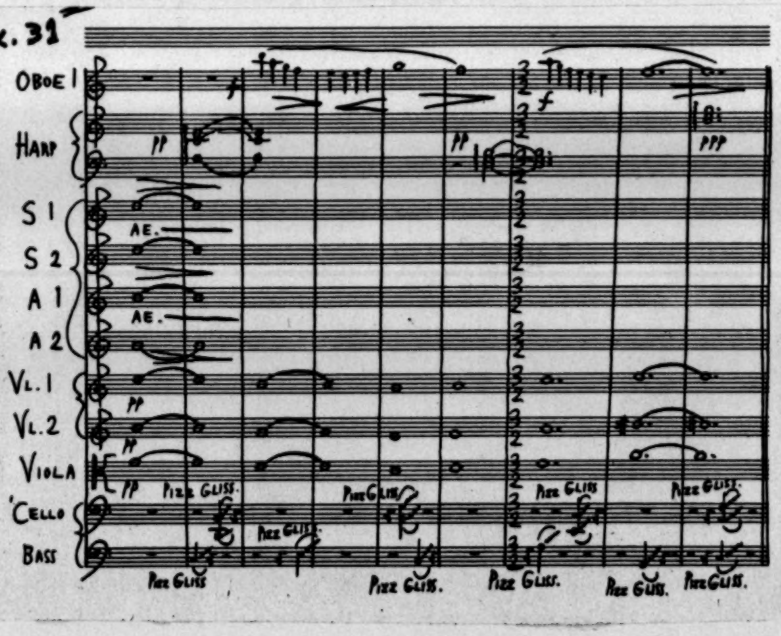

p
re - cor - da - tus mi - se - ri - cor - di - ae
mind - ful of His mer - ci - ful co - ve - nant
42
S.1
S.2
A.1
A.2
p
f
Sus - ce - pit Is - ra - el pu - e - rum su - um:
His ser-vant Is - ra - el He hath sus - tain - ed:

Ex. 30 (cont.)


43
f
su
toward
ae.
us.
2/2

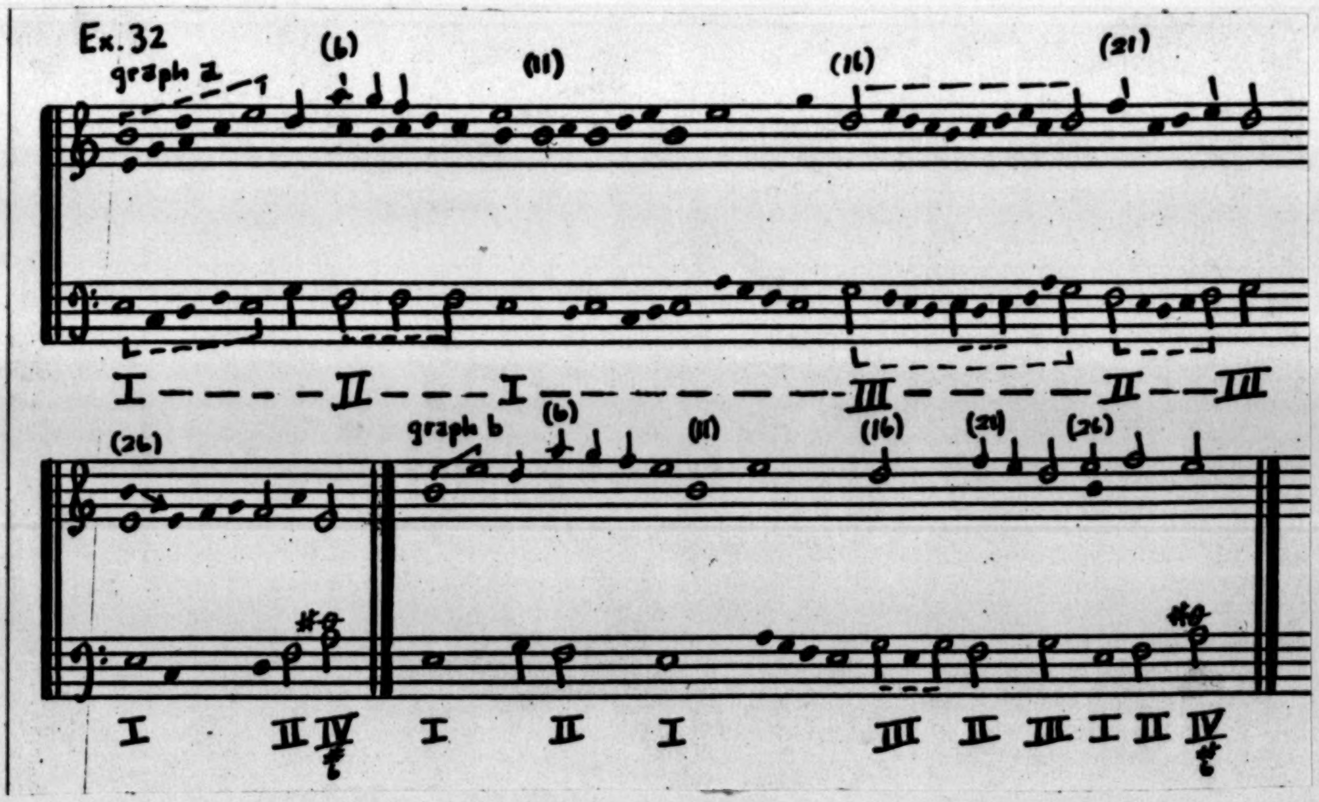
Following the final cadence in the chorus, the orchestra plays material from the introduction. Throughout the movement the harp is used to play "color" chords that stand in a polytonal relationship to the regular harmonies of the piece. The last measure is indicative of the use the composer makes of "color" chords. The basic tonality of the strings is A; on the second beat the harp plays a C triad and on the third beat the 'cellos and basses play an F triad. These latter two sonorities, being pizzicato, are barely heard however and do not alter the strong feeling of A major.

Ex. 31


Oboe I
Harp
S 1
S 2
A 1
A 2
Vl. 1
Vl. 2
Viola
'Cello
Bass
AE.
AE.
pp
ppp
f
Pizz Gliss.
3/2

The movement is through-composed with the exception that the introduction and coda use the same material. The predominant mode is Phrygian and the tonality is E. The chorus however cadences on G major. An immediate return is made to E in the orchestra but a few measures later the movement comes to a close on an A major triad which becomes the dominant to the next movement. Ex. 32 illustrates this basic harmonic movement and shows a much more varied and quickly changing harmonic progression. Great use is made of II and III on the structural level, each being used in the technique of prolongation. These factors, combined with the lush writing for the voices and the orchestral texture, produce a short exquisite piece which stands out in a unique position to the work as a whole.

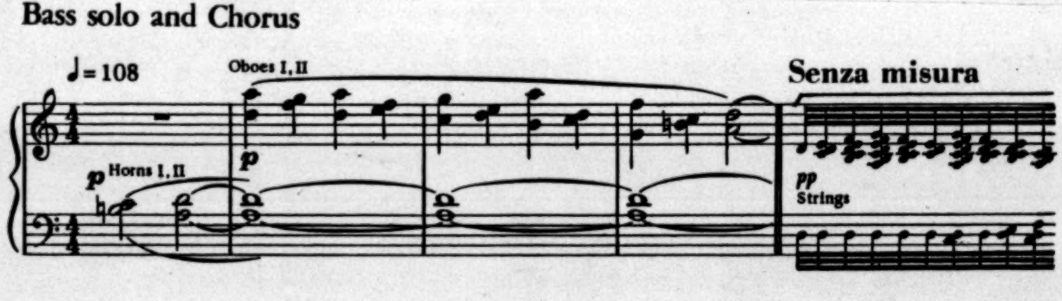
Ex. 32


graph a
(6)
(11)
(16)
(21)
I — — — — II — — — I — — — — — — — — III — — — — — II — — III
(26)
I II IV #6
graph b
(6)
(11)
(16)
(21)
(26)
I II I III II III I II IV #6

11. Sicut Locutus Est

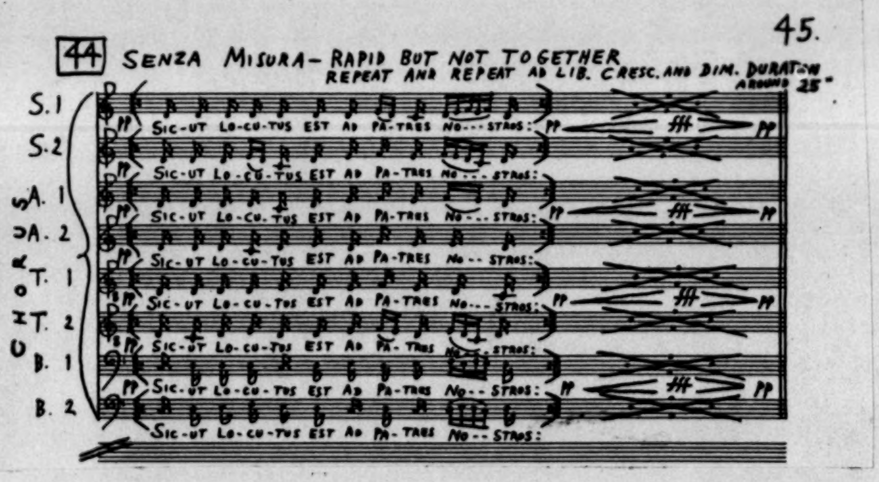
For bass solo and chorus, this movement is notable for its dramatic impact. Over a tonic open-fourth pedal in the horns, the oboes enter together in a figure which utilizes a quartal relationship. The two solo instruments move together rhythmically but in contrary motion. The strong beats utilize the more "open" sounding intervals, (fourths, fifths, minor sevenths), while the weak beats use major and minor seconds.

Ex.33


Bass solo and Chorus
♩=108
Oboes I, II
p
Horns I, II
p
Senza misura
pp
Strings

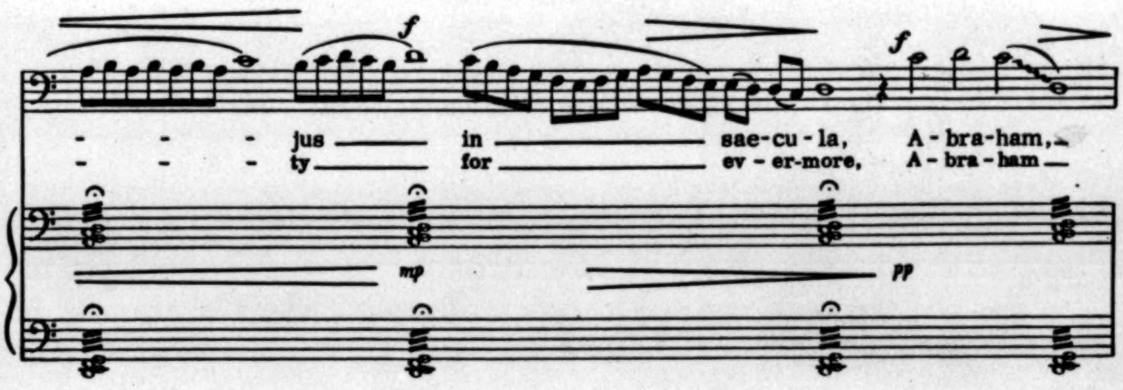
This leads to a "murmuring" passage in the strings which lasts for approximately twenty seconds. The chorus enters next in free rhythm, each voice chanting its own set of notes again and again. The passage begins quietly, reaches a climax, and recedes, lasting approximately twenty-five seconds.

Ex. 34


44
SENZA MISURA - RAPID BUT NOT TOGETHER
REPEAT AND REPEAT AD LIB. CRESC. AND DIM. DURATION AROUND 25"
45.
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
CHORUS
SIC-UT LO-CU-TUS EST AD PA-TRES NO--STROS:
pp
fff
pp

Another "murmuring" passage in the lower strings becomes the background for the bass solo which is written in a majestic manner. Diatonic notes repeated over and over in pairs, ascending and descending lines sung in crescendo and decrescendo, and occasional points of repose lend a medieval atmosphere to the movement. Of special interest are two examples of glissando in the solo, one of which is found in Ex. 35.

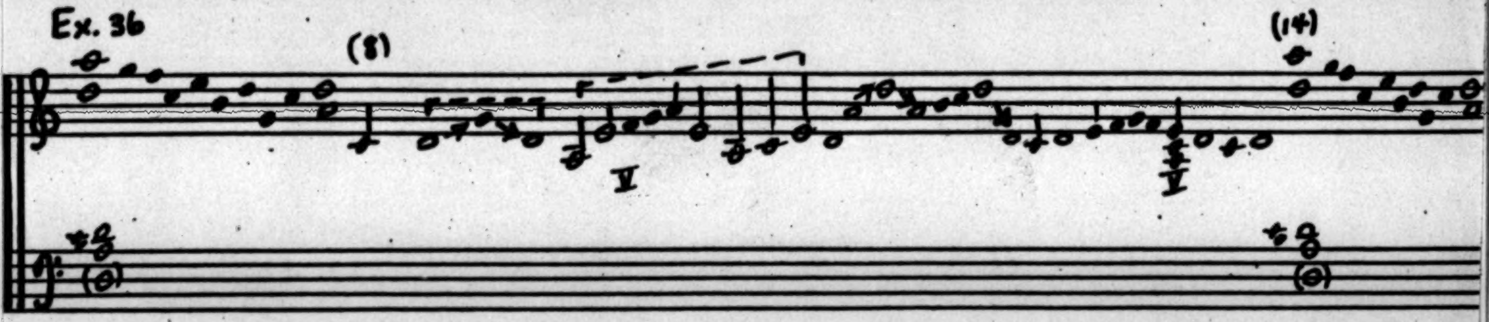
Ex. 35



There is a return of the oboe and horn passage, this time lasting only four measures. First and second violins follow immediately with another "murmuring" passage before the chorus concludes the movement with a repetition of its earlier passage but with different words.

The movement is heard as one long prolongation of the tonic D. The predominant mode is Dorian. Some tonal contrast is provided by the bass solo which explores the dominant on two occasions. At these points the "murmuring" accompaniment stops to resume when the solo returns to the tonic.

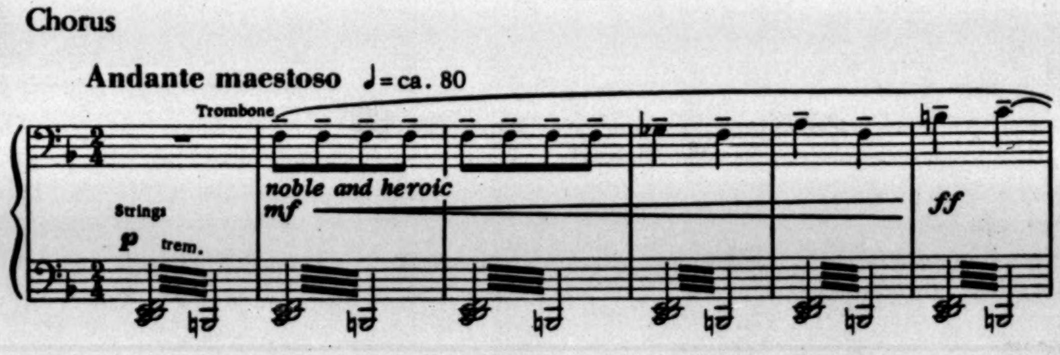
Ex. 36



12. Gloria patri

The final movement opens with a noble trombone solo over "murmuring" basses. The solo is built on a six-note scale, F-Gb-A-B-C-E, which utilizes half-step neighboring notes to the tones in the tonic triad. There is no relationship to the trombone solo which opened the first movement but the use of the same solo instrument to open both movements contributes to a strong textural relationship. It will be remembered that the eighth movement began with trombone solo as well. This solo is somewhat similar in that it too utilizes a repeated eighth-note figure.

Ex. 37

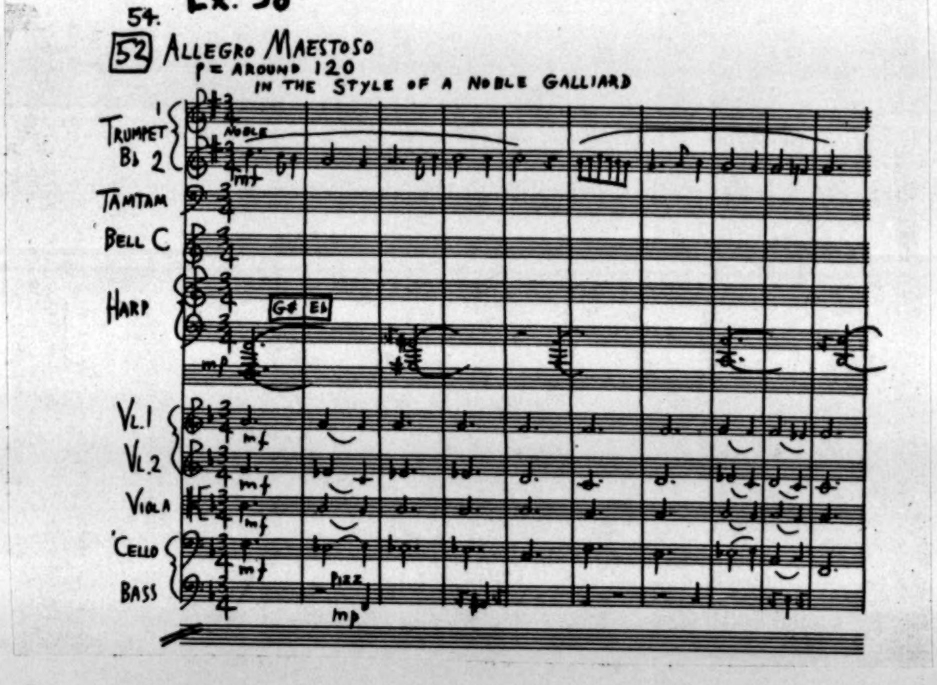


Following the solo all of the strings engage in a rhythmless "murmuring" passage. After a tonic open-fourth pedal in the horns, almost identical to the opening of the previous movement, sopranos enter in measure 14. The theme is short and contains one measure in 3/8. It is repeated twice and is extended each time.

The third statement builds into a climax coinciding with the entrance of the full chorus and orchestra, the double basses playing a "murmuring" passage. This climax lasts five measures as the full chorus intones the word "Gloria."

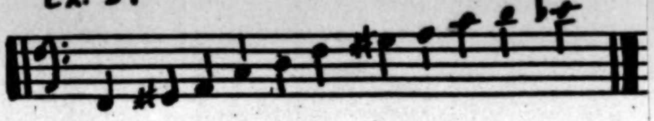
The next section, fifty-seven measures in length, is instrumental and is marked "Allegro maestoso, In the style of a noble galliard." The joyful melody is played alternately by first and second trumpets, consisting of two phrases of five measures each with the antecedent cadencing on the subdominant.

Ex. 38


54.
52
Allegro Maestoso
♩= around 120
In the style of a noble galliard
1
Trumpet B♭ 2
noble
mf
Tamtam
Bell C
Harp
G♯ E♭
mp
Vl. 1
mf
Vl. 2
mf
Viola
mf
Cello
mf
Bass
pizz
mp

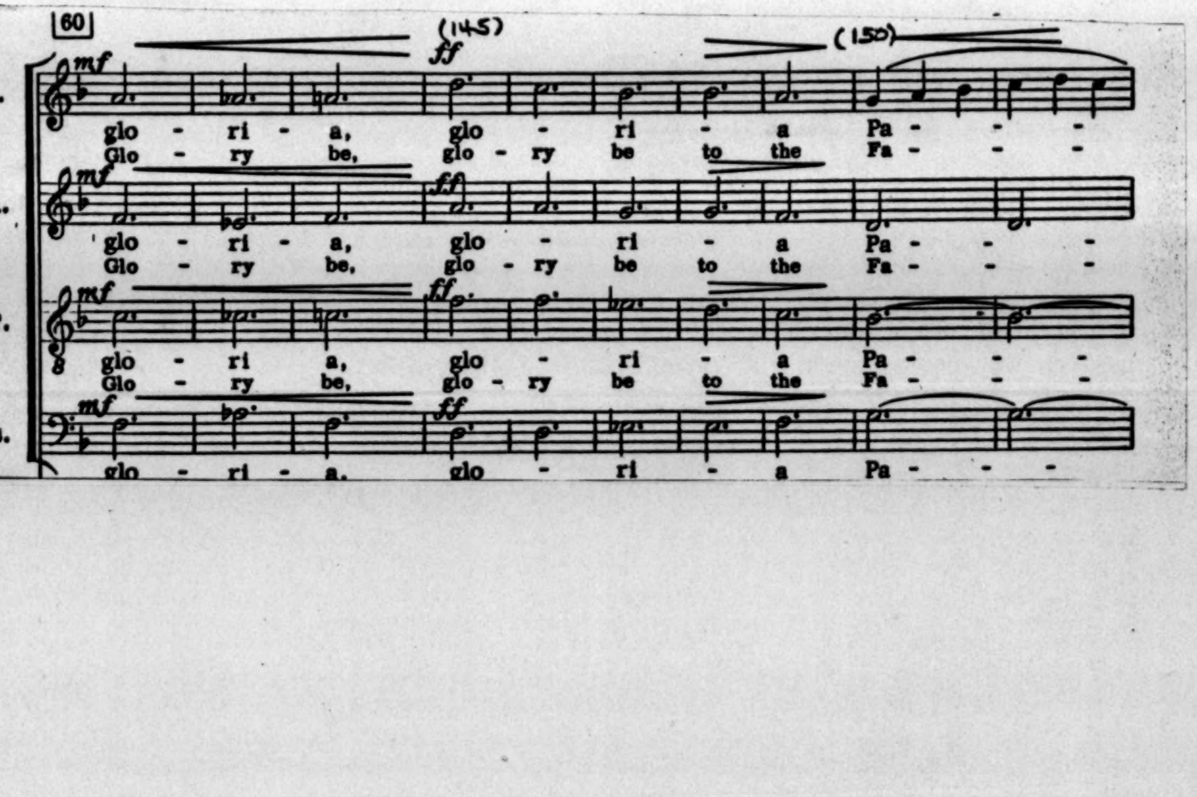
In measure 85 the chorus takes up the theme starting with the tenors and joined by the basses. Next the sopranos state the theme with the altos joining in. This section is fifty-seven measures long and is homophonic over triads in the strings. Two sections often join in a presentation of the theme but there is no contrapuntal treatment whatsoever as the next statement does not begin until the previous one has been completed. The double basses began a raga at the beginning of the instrumental galliard, each note separated by four beats. With the entrance of the chorus in measure 85 the basses continue in the same rhythm but substitute for the notes of the raga, fundamental tones of the orchestra chords.

Ex. 39

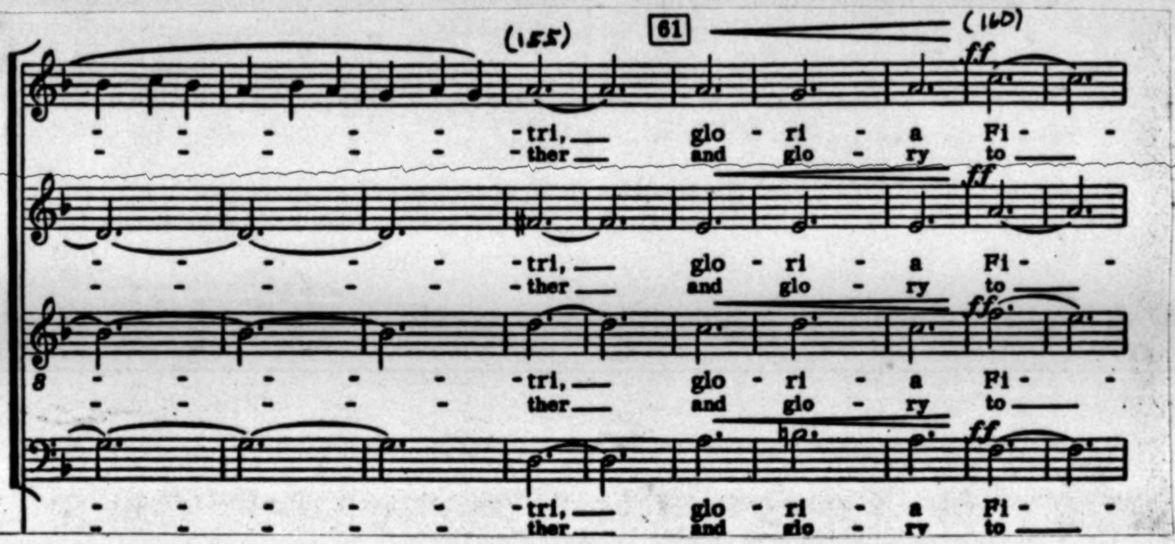


In measure 142 the full chorus sings in chordal style. Eight measures later the soprano sings a melismatic figure over a sustained chord in the rest of the chorus. In measure 164 the chorus sings a short fugato section with entrances made in the following order: soprano, tenor, alto, and bass. This evolves into a rapid fugato employing eighth notes.

Ex. 40

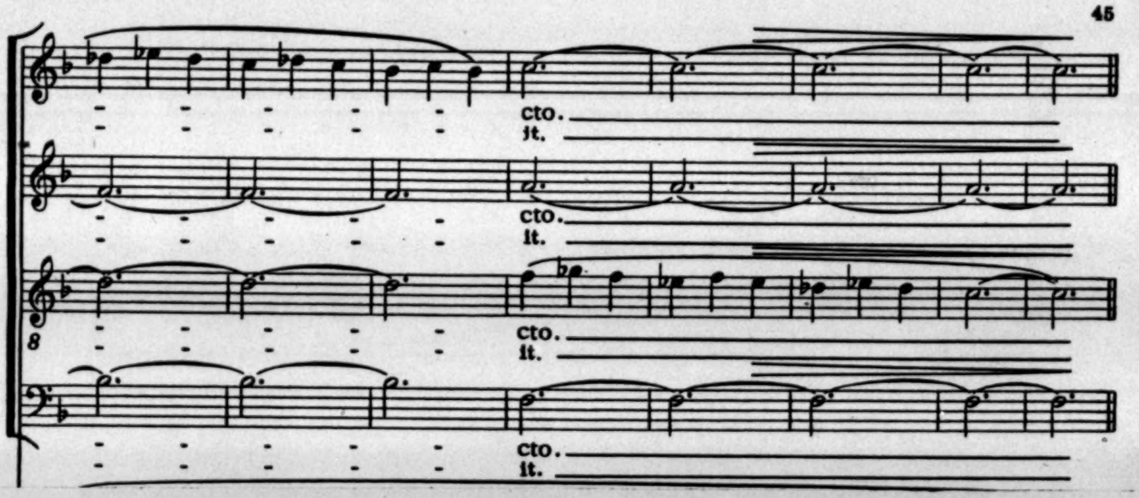

60
(145)
(150)
S.
A.
T.
B.
mf
ff
glo - ri - a, glo - ri - a Pa - - -
Glo - ry be, glo - ry be to the Fa - - -

Ex. 40 (cont.)


(155)
61
(160)
ff
- tri, — glo - ri - a Fi -
- ther — and glo - ry to —
8

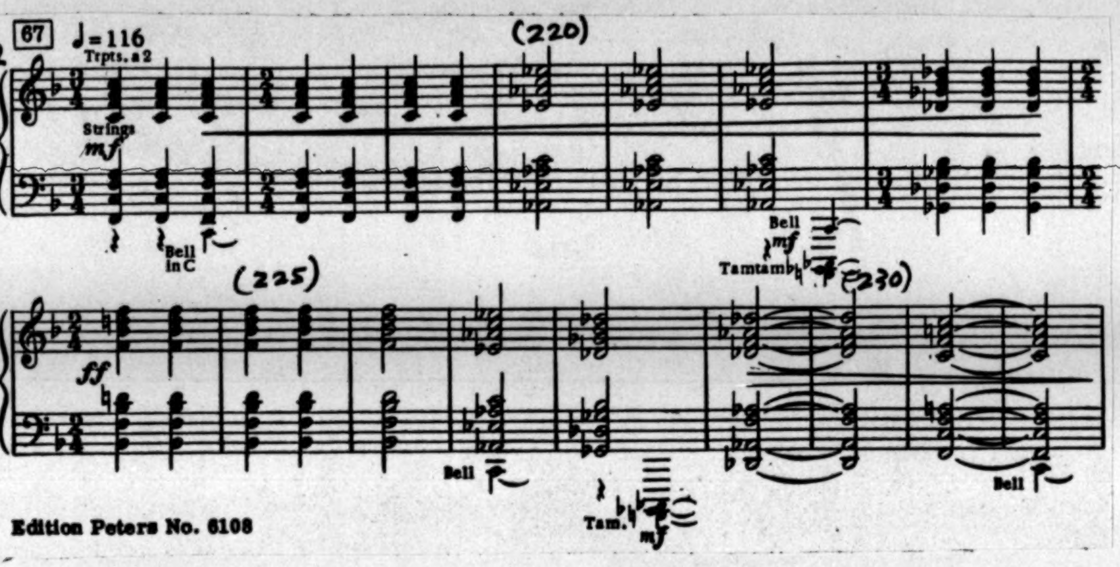
This section ends with more chordal writing for the chorus followed by melismatic figures over sustained chords.

Ex. 41



The third and final section begins in measure 200 with the strings playing repeated triads over "murmuring" basses. This leads to another rhythmless "murmuring" climax with all the strings participating. A return is made to the repeated triads with the addition of bell in C and tamtam and the omission of the double basses.

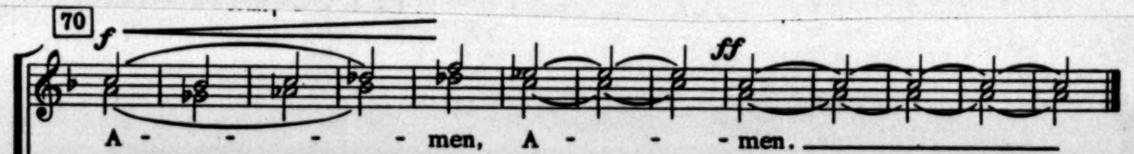
Ex.42


67
♩=116
Trpts. a 2
Strings
mf
Bell in C
(220)
Bell
mf
Tamtam
(225)
(230)
ff
Bell
Tam.
mf
Bell

Edition Peters No. 6108

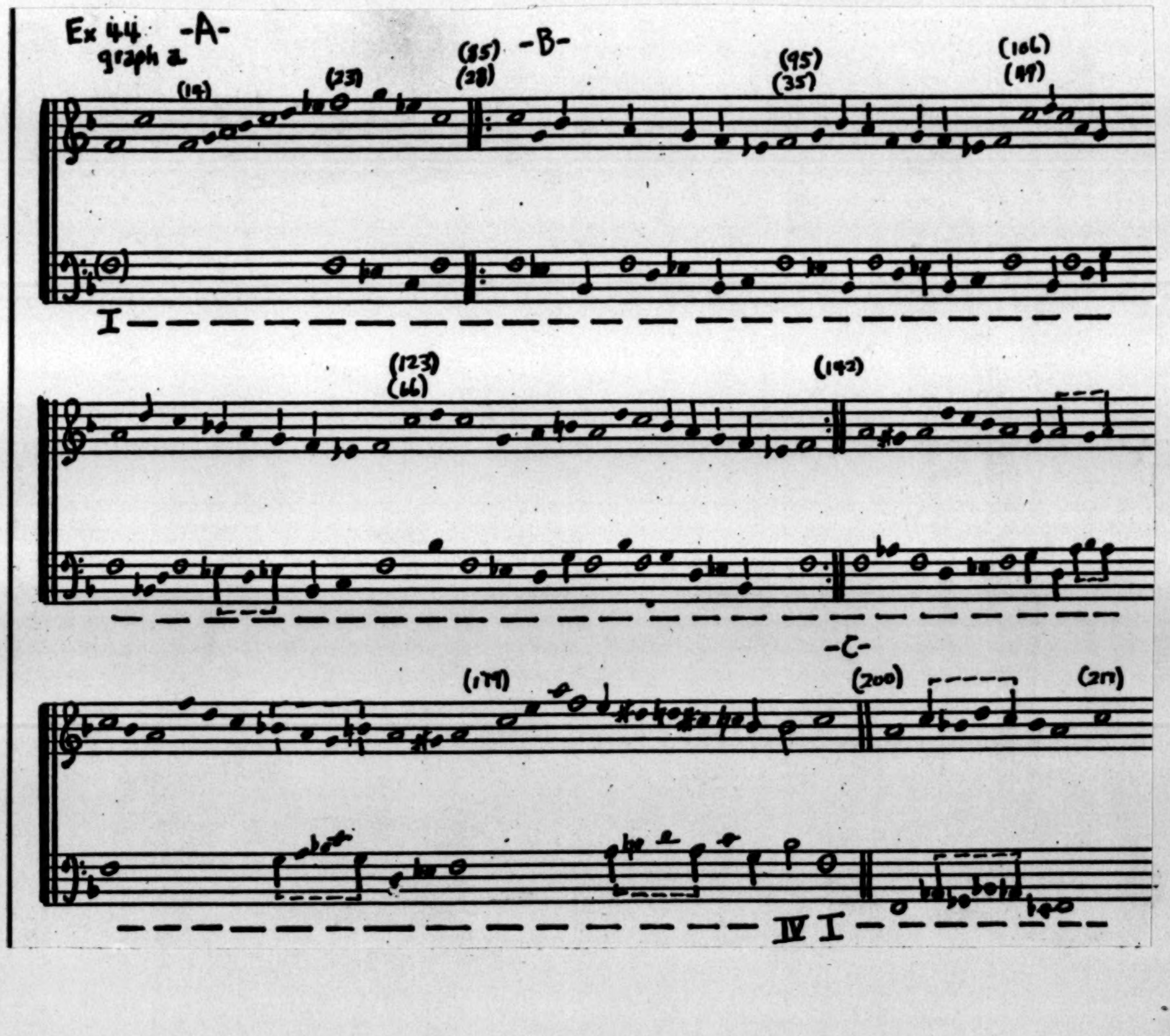
The chorus enters majestically in a type of parallel organum very similar to the initial chorus entrance in the work as a whole although the two passages are unrelated thematically. Still accompanied by bell and tamtam, full chorus and orchestra conclude the work in a sustained climax.

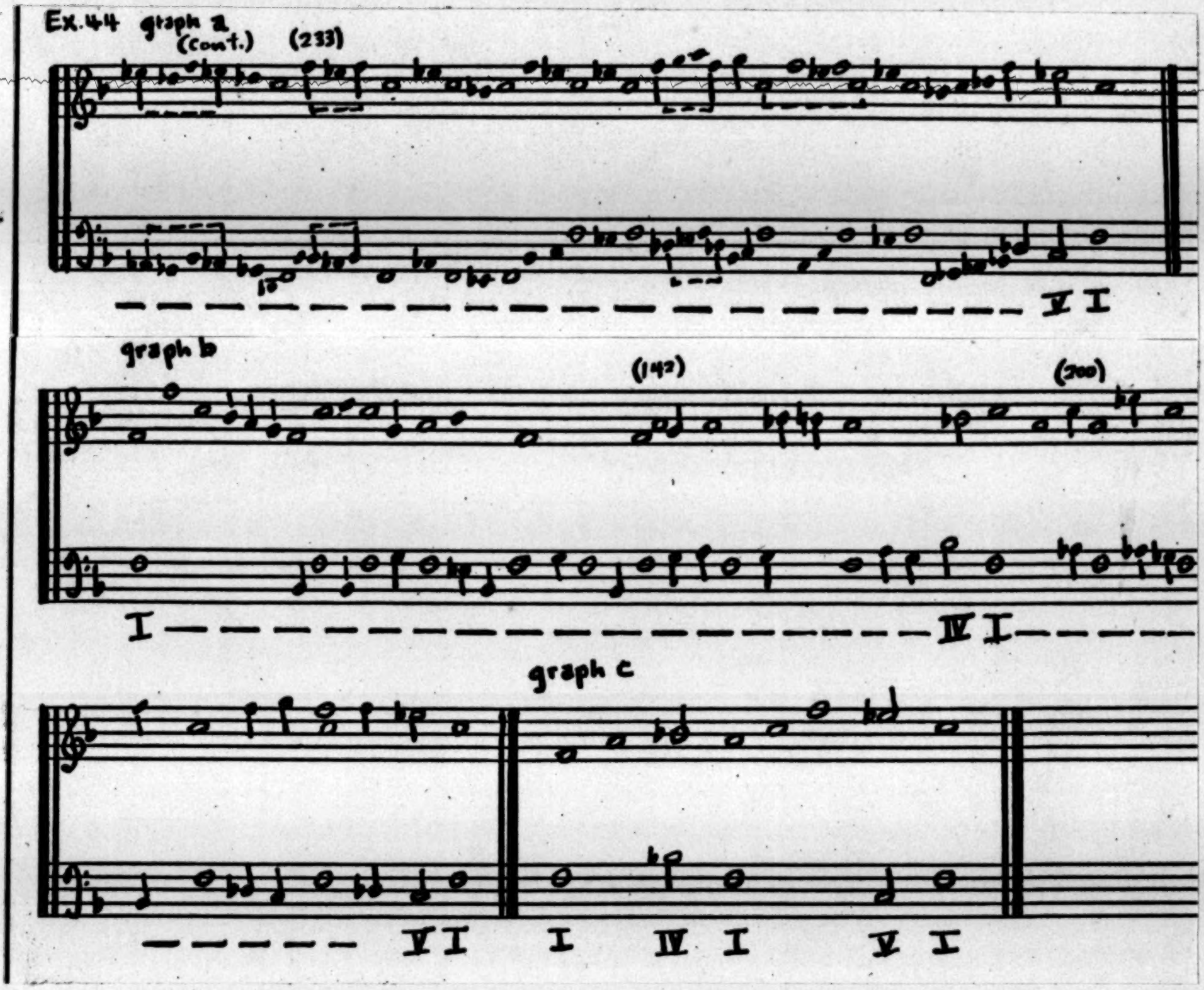
Ex.43


70
f
ff
A - - - - men, A - - - men.
8
70
f
ff
Bell
Tam.
Bell
Tam.
f
Bell
ff

Edition Peters No. 6108

The movement has three sections, none of them being in any way related thematically. The second section contains the most harmonic movement on a secondary level although it is not much longer than the other two. The key is F and the tonic is prolonged throughout most of the movement although there is brief movement to IV and V on the structural level, the basic harmonic progression being I-IV-I-V-I. (Ex. 44, graph c)


Ex 44
graph a
-A-
(14)
(23)
(85)
(28)
-B-
(95)
(35)
(106)
(49)
I
(123)
(66)
(142)
(179)
-C-
(200)
(217)
IV I


Ex. 44 graph a (cont.)
(233)
V I
graph b
(142)
(200)
I
IV I
graph c
V I
I
IV I
V I

The key scheme for the entire work is shown in Ex. 45. The predominant key is F, being used at the beginning, the end, and in the center. Next in importance are E and D, both being used a total of three times. It is interesting to note that the subdominant Bb and the supertonic G are never used, and the dominant C and mediant A are used only once. The tendency is to work downward from the tonic and never upward from it. The leading tone E resolves to the tonic near the center of the work, but near the end, it passes through the sixth degree D before arriving at the tonic, achieving a type of "Landini sixth" key relationship.

Ex. 45

I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
F-	F-				F-						F
			E-	E-					E-		
		D-				D-				D-	
							C-				
								A-			

Unlike Barber and Stravinsky, the stylistic characteristics of Hovhaness are not well known. Inasmuch as very little has been written about Hovhaness in current books on music, perhaps the following newspaper articles will help to acquaint the reader with this composer's previous work.

> He writes in the early Christian, the medieval and the Armenian technique, possibly even a little in the pre-Christian manner of that ancient and cultivated people. He observes the ancient rules and imitates with modern violins a sizable selection of near-Eastern stringed instruments. He even extends the Oriental grammar of composition to include, as it may well have done in Greek times, held notes against which florid melodies expand at ease and even quintal counterpoint.
>
> It remains Oriental and classical, nevertheless, in structure. The music is at times strophic in phraseology and emotionally continuous, never climactic. Each piece is like a long roll of hand made wall paper. Its motionless quality is a little hypnotic. There is resemblance here, too, to the early ceremonial pieces of Erik Satie-the 'Mass for the Poor,' the 'Prelude To The Heroic Gate of Heaven,' and the 'Rosicrucian Fanfares.' Its expressive function is predominantly religious, ceremonial, incantory, its spiritual content of the purest. It is oriental from the right side of the railway track.

> For everyone's pleasure---and indeed Hovhaness' work is not hard for everyone to like---the high quality of this music, the purity of its inspiration, is evidenced by the extreme beauty of its melodic material (which is original material, not collected folklore) and in the perfect sweetness of taste that it leaves in the mouth. There is no vulgarity in it, nothing meretricious, silly, easy or of low intent. It brings delight to the ear and pleasure to the thought. For all its auditory complexity---for ornateness is of its essence---it is utterly simple in feeling, pure in spirit and high minded. And for our Western ears it is thoroughly refreshing. Among all our American contributions to musical art, which are many, it is one of the most curious and original, without leaning at any point on ignorance, idiosyncrasy or personal charm.[1]

> It is, or has been hitherto in the music of Mr. Hovhaness that we have the repetition or variation of melodic lines; the polyphonic intermingling of figures and arabesques, which remind one of the continuously repeating and dissolving traceries made by a rippling stream. There is repetition and variation, but not development, or architectonies.[2]

The composer's more recent music, while not evidencing a change of direction, indicates a certain broadening of influence.

> He has been attempting to find within certain older Indian and other Eastern musics similarities to the music of early Europe on up to the days of the troubadours. He has identified himself more and more deeply with classical Western forms. The influence of his intensive study of Renaissance polyphony is beginning to show clearly in his work. He seems to be effecting a fusion of East and West in a fashion or style which might be termed 'neo-Archaic.'[3]

---

[1] Virgil Thomson, New York Herald Tribune, February 8, 1947.

[2] Olin Downes, New York Times, February 25, 1951.

[3] Editor, back page of choral score.

Since 1940 the total output of Hovhaness has included a wide variety of music: symphonies, concertos, cantatas, dramatic music, miscellaneous pieces for orchestra, chamber, piano and violin music, and songs and choral pieces.[1] The "Magnificat" stands in a natural relationship to his output as a whole. The preceding quotations apply directly to this particular work with the exception of Mr. Thomson's statement that Hovhaness' music is "never climactic." Certainly there are many climaxes in the "Magnificat," and for that matter, in most of the composer's more recent works.

Hovhaness' expressed intention was to "suggest the mystery, inspiration, and mysticism of early Christianity."[2] Certainly he was already well equipped to do this within the range of his existent style. The mystical religeous quality is present to some degree in all of his works. The blending of all the various devices and influences into one composition---the Hindu ragas, the organum, the florid melismas, the sixteenth-century style counterpoint, the medieval modes, the oriental melodic patterns, the "murmuring" passages, the continuous repetition and variation of melodic figures and the consistent lack of prominent contrasting material---achieves a quality of hypnotic spirituality in which oriental classicism merges with archaic simplicity. The climactic outbursts are both mysterious and exuberant, adding excitement to an atmosphere which is, by intention, austere. All in all, this work may be regarded as a perfect vehicle for the composer's talents, dealing directly as it does, with atmosphere and mood, and while it retains its own individuality, it is typical of his output as a whole.

---

[1] Machlis, p. 559.

[2] Hovhaness, inside cover of vocal score.

CHAPTER III

CANTICUM SACRUM

IGOR STRAVINSKY

Igor Stravinsky was born in Oranienbaum, a suburb of St. Petersburg on June 17, 1882. In his twenty-third year he became a pupil of Rimsky-Korsakov, the first fruits of those studies being a Symphony and a Suite (for voice and orchestra), both performed at a private concert in 1907. Later, Diaghilev, impresario of the Ballet Russe, commissioned Stravinsky to write a suitable work on a Russian subject. The result was Stravinsky's first ballet masterpiece, "L'Oiseau de Feu," 1910. From that time on the collaboration of Diaghilev and Stravinsky produced a series of masterpieces which placed Stravinsky in the front rank of living composers. Following "Petrouchka" in 1911 was "Le Sacre du printemps" whose premier in 1913 created a world-famous scandal. In this score, Stravinsky severed all ties with traditional harmony and made use of dissonance without precedence, ushering in a new era. During the First World War Stravinsky lived in Switzerland. During the last months of the war Stravinsky formulated an idea that economy in musical settings had become imperative in the impoverished post-war world. He moved away from the grand scale of the first three ballets to works more intimate in spirit and modest in dimension, such as "L'histoire du soldat." Beginning with the satirical "Renard" in 1917, he began to abandon the role of fiery rebel and to assume that of the neo-classicist, turning to the past for his idiom and style. In 1920 he settled in France where he remained until 1939. His "Octet for Wind Instruments" in 1923 gave impetus to neoclassicism as a general movement. Stravinsky's classical period culminates in several major compositions: "Oedipus Rex," "Apollon Musagetes," "Persephone," "Symphony of Psalms," and "The Rake's Progress." In his later works Stravinsky changed direction again as he applied a method of serial composition modeled after the creations of Anton von Webern. More recent works include "In Memoriam

Dylan Thomas," "Canticum Sacrum," "Agon," "Threni---id est Lamentationes Jeremiae Prophetae," and "Abraham and Isaac." In 1939 Stravinsky was invited to deliver the Charles Eliot Norton lectures at Harvard University. He was there when the Second World War broke out, and decided to live in this country. He settled in California and in 1945 became an American citizen.

CANTICUM SACRUM

Ad Honorem
Sancti Marci
Nominis

For tenor and baritone soli, chorus and orchestra

Orchestra

Flauto
2 Oboi
Corno inglese
2 Fagotti
Contrafagotto

3 Trombe in Do
Tromba bassa in Do
2 Tromboni tenori
Trombone basso
Trombone contrabasso

Arpa
Organo
Viole
Contrabassi

"Canticum Sacrum" was written in 1955 and performed for the first time on September 13, 1956 in Venice on the occasion of the Nineteenth International Festival of Contemporary Music. Composed specifically for performance in St. Mark's Cathedral, the work is dedicated to the City of Venice in praise of its Patron Saint, the Blessed Mark, Apostle.

Duration: about 17 minutes

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TEXT

Dedicatio

Urbi Venetiae, in laude Sancti sui Presidis,
Beati Marci Apostoli.

I

Euntes in mundum universum, praedicate
evangelium omni creaturae.
(Vulgata,Evang.secundum Marcum,XVI,7)

II

Surge, aquilo; et veni, auster;
perfla hortum meum, et fluant aromata illius.
Veniat dilectus meus in hortum suum,
et comedat fructum pomorum suorum.
Veni in hortum meum, soror mea, sponsa;
messui myrrham meam cum aromatibus meis;
comedi favum meum cum melle meo;
bibi vinum meum cum lacte meo.
Comedite, amici, et bibite;
et inebriamini, carissimi.
(Vulg.,Canticum Canticorum,IV,16,V.)

III

Caritas

Diliges Dominum Deum tuum ex toto corde tuo,
et ex tota anima tua, et ex tota fortitudina tua.
(Vulg.,Deuter.,VI,5)
Diligamus nos invicem, quia charitas ex Deo est;
et omnis qui diligit ex Deo natus est, et cognoscit Deum.
(Vulg.,Prima Epistola Beati Joannis Apostoli,IV,7)

Spes

Qui confidunt in Domino, sicut mons Sion;
non commovebitus in aeternum, qui habitat in Jerusalem.
Sustinuit anima mea in verbo ejus; speravit anima
mea in Domino, a custodia matutina usque ad noctem.
(Vulg.,Libr.Psalm.,CXXV,1.CXXIX,4-5.CXXIV,1)

Fides

Credidi, propter quod locutus sum; ego autem
humiliatus sum nimis.
(Vulg., Libr.Psalm., CXV,10)

IV

Jesus autem aït illi: Si potes credere, omnia possibilia sunt credenti. Et continuo exclamans pater pueri, cum lacrimis aiebat: Credo, Domine; adjuva incredulitatem meam.
(Vulg.,Ev.secundum Marcum,IX,22-23)

V

Ille autem profecti praedicaverunt ubique, Domino cooperante et sermonem confirmante, sequentibus signis. Amen.
(Vulg.,Ev.secundum Marcum,XVI,20)

TEXT

Dedication

To the City of Venice, in praise of its
Patron Saint, the Blessed Mark, Apostle.

I

Go ye into all the world, and preach the gospel to every creature.

II

Awake, O north wind; and come, thou south;
blow upon my garden, that the spices thereof may flow out.
Let my beloved come into his garden,
and eat his pleasant fruits.
I am come into my garden, my sister, my spouse;
I have gathered my myrrh with my spice;
I have eaten my honeycomb with my honey;
I have drunk my wine with my milk:
eat, O friends; drink,
yea, drink abundantly, O beloved.

III

Caritas

Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might.

Beloved, let us love one another: for love is of God; and everyone that loveth is born of God, and knoweth God.

Spes

They that trust in the Lord, shall be as mount Zion, which cannot be removed but abideth for ever.
My soul doth wait, and in his word do I hope.
My soul waiteth for the Lord more than they that watch for the morning.

Fides

I believed, therefore have I spoken: I was greatly afflicted.

IV

Jesus said unto him, If thou canst believe, all things are possible to him that believeth. And straightway the father of the child cried out, and said with tears, Lord I believe; help thou my unbelief.

V

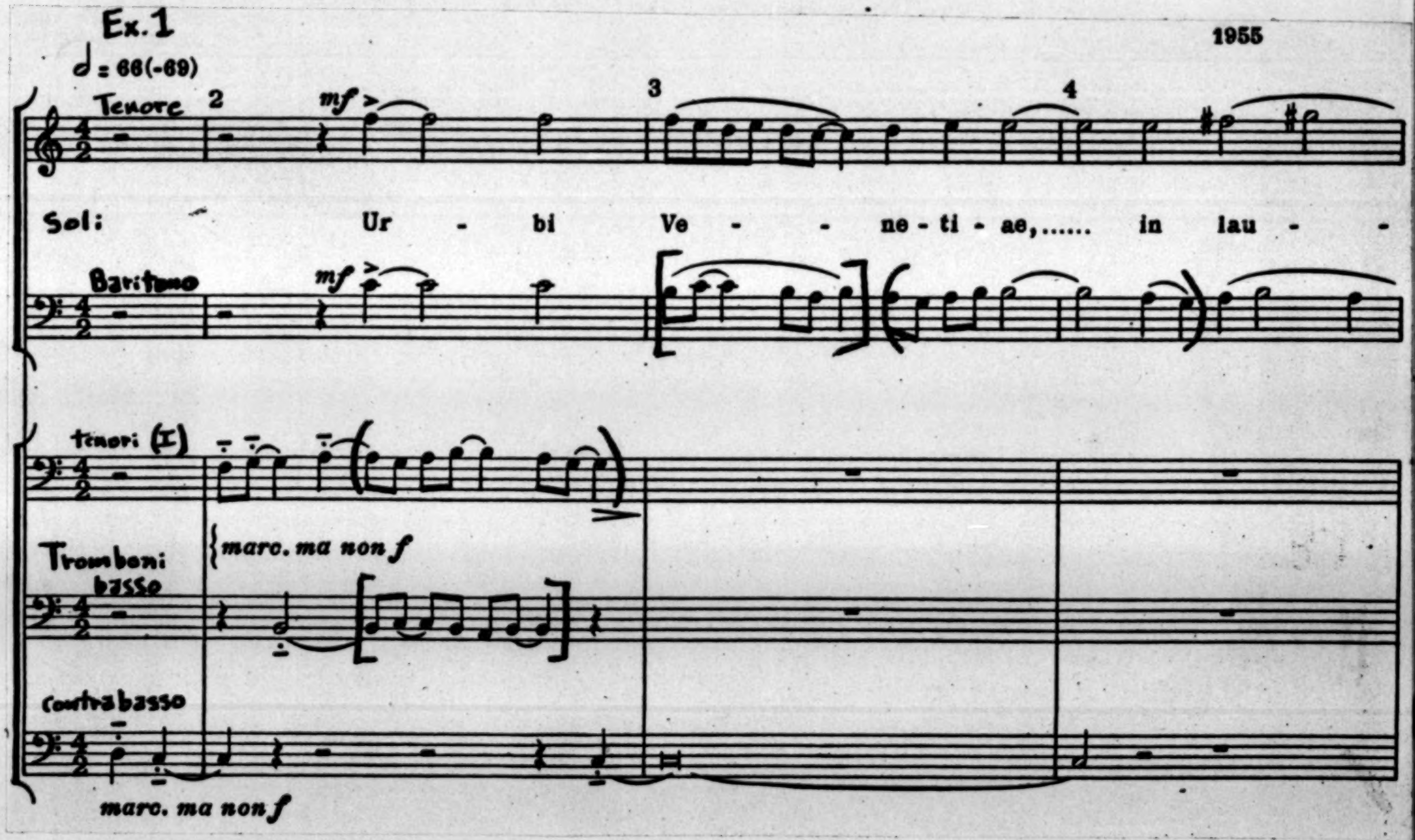
And they went forth and preached everywhere, the Lord working with them, and confirming the word with signs following. Amen.

Dedicatio

The dedicatory sentence to the city of Venice is sung in "heraldic" style by solo tenor and baritone accompanied by trombones. A mood of solemnity is established immediately through the archaic style of the music with its open fourths and fifths, and alternately raised and lowered notes.

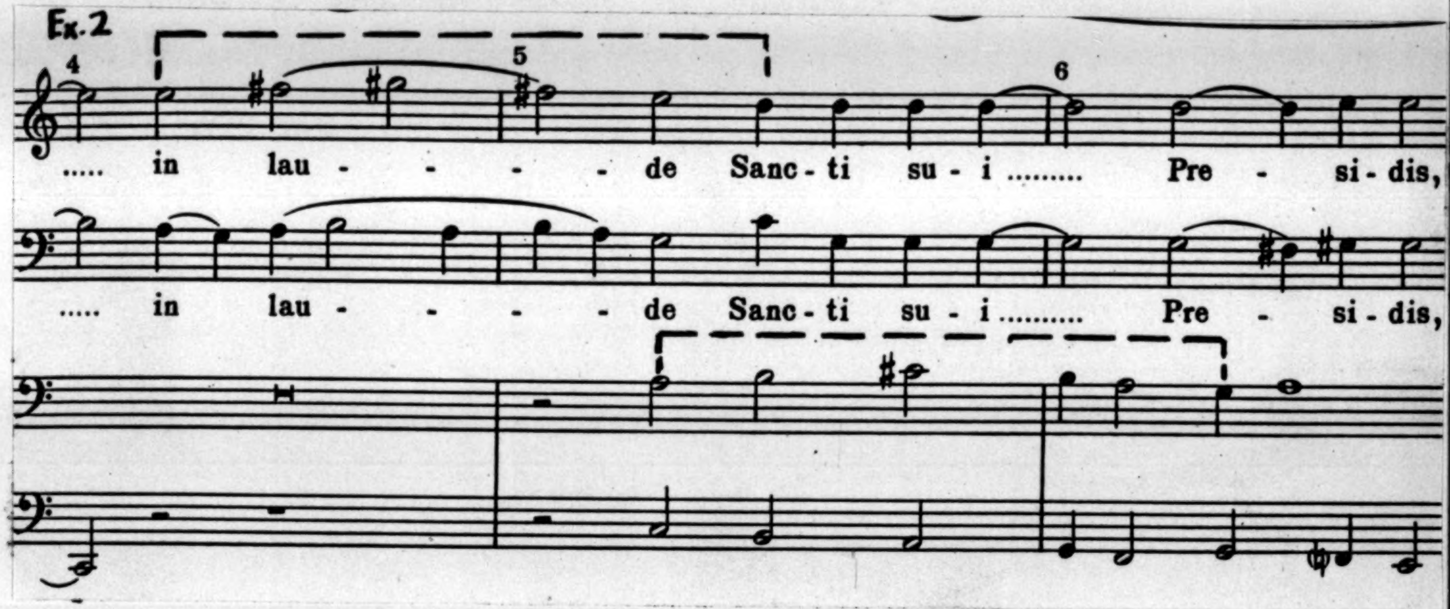
The opening figure in measure 2 with both trombones in contrary motion is freely imitated by the voices in the following measure. The baritone repeats the bass trombone figure literally and follows it with a statement of the tenor trombone figure.

Ex. 1


𝅗𝅥 = 66(-69)
1955
Tenore
Soli:
Baritono
Ur - bi Ve - - ne - ti - ae,...... in lau -
mf
2
3
4
tenori (I)
Tromboni
basso
contrabasso
marc. ma non f

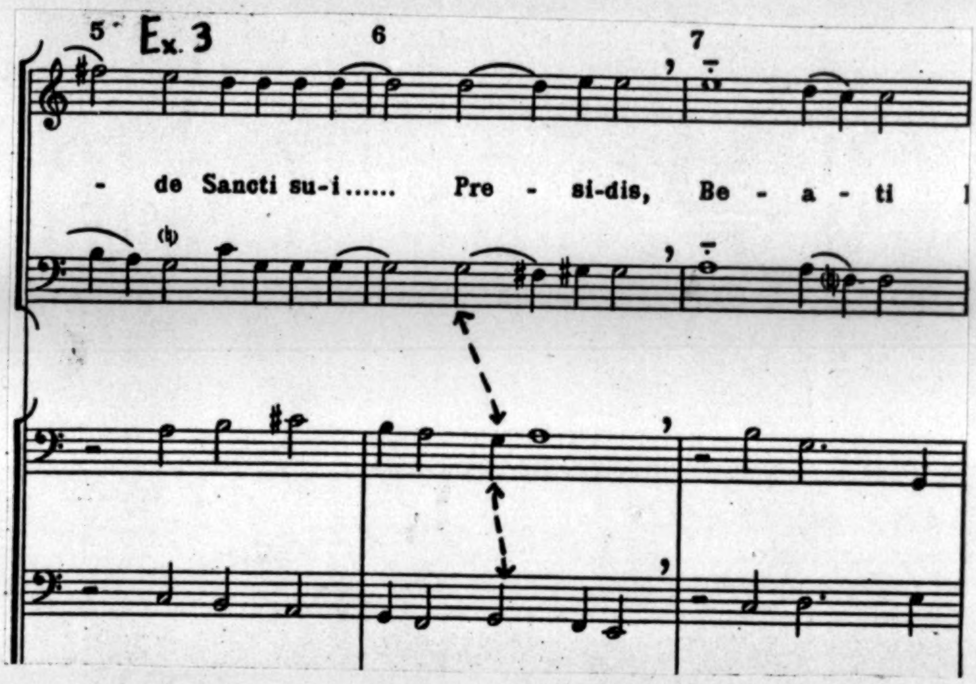
In measures 4 and 5 the tenor sings an ascending and then descending figure which is based upon a whole-tone relationship. The figure is imitated a fifth below in the tenor trombone. The figure may be explained as deriving from the Mixolydian mode with E as the tonic, nevertheless, its treatment in this case gives a distinct whole-tone scale impression which is unique throughout the remainder of the composition.

Ex. 2


4
5
6
..... in lau - - - - de Sanc - ti su - i .... Pre - si - dis,
..... in lau - - - - de Sanc - ti su - i .... Pre - si - dis,

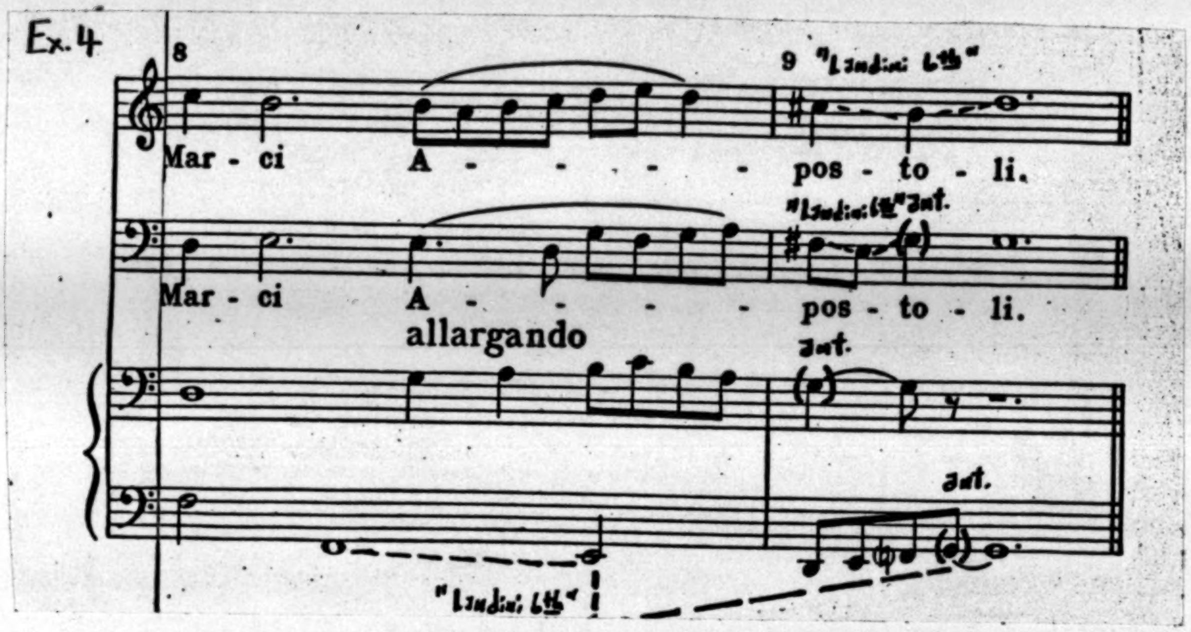
Incidental doubling of notes through contrapuntal voice handling is prevalent. (In Ex. 3 the note G is sounded simultaneously by three out of the four parts.) Since these instances occur usually with passing tones which move quickly to new notes the consonant effect is minimal. It is unusual nevertheless to find so much doubling within a dissonant context.

Ex. 3



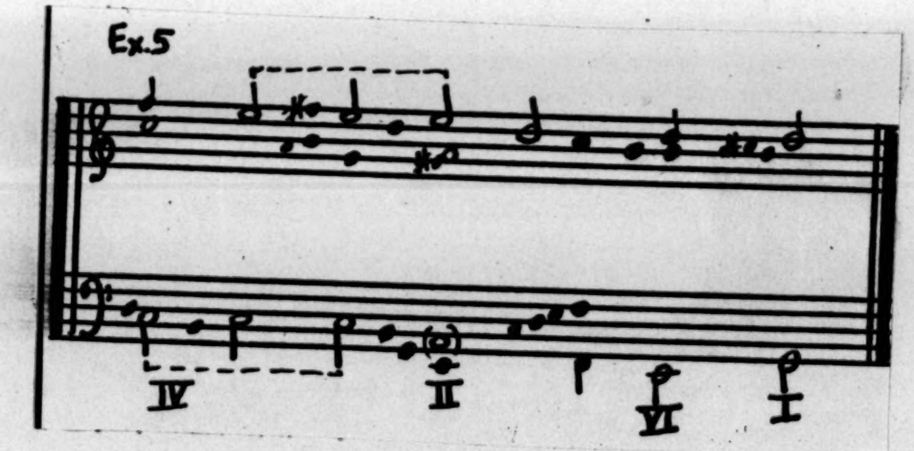
The last measure reveals a cadence reminiscent of a "Landini sixth" cadence with double leading tones. Although the usual II-I harmonic progression is absent the melodic effect suggests this fourteenth-century mannerism. The bass line in the last two measures contains its own version of the "Landini sixth" in augmentation. It should be noted that the lowered seventh degree is used. The device of the double leading tone in the voices is somewhat masked by the anticipation of the baritone in its final cadence. The cadence is further obscured by the appearance of the tonic note in the tenor trombone before the voices cadence. As the bass approaches the tonic it too anticipates the resolution of the top voice, making a total of three separate anticipations in the final cadence. This particular kind of voice handling is indicative of a procedure that is more heterophonic than harmonic.

Ex. 4


8
9 "Landini 6th"
Mar - ci A - - - - - pos - to - li.
"Landini 6th" ant.
Mar - ci A - - - - - pos - to - li.
allargando
ant.
ant.
"Landini 6th"

The tonal movement appears to be obscure because of the disjointed style of counterpoint. Ex. 5 however demonstrates the basic movement of the harmony in a IV-II-VI-I progression. The opening note in the first tenor creates a basic appoggiatura relationship to the C triad. The mode is predominantly Mixolydian on G with the predominance of the note F natural. The basic melodic movement appears to be E-D.

Ex.5

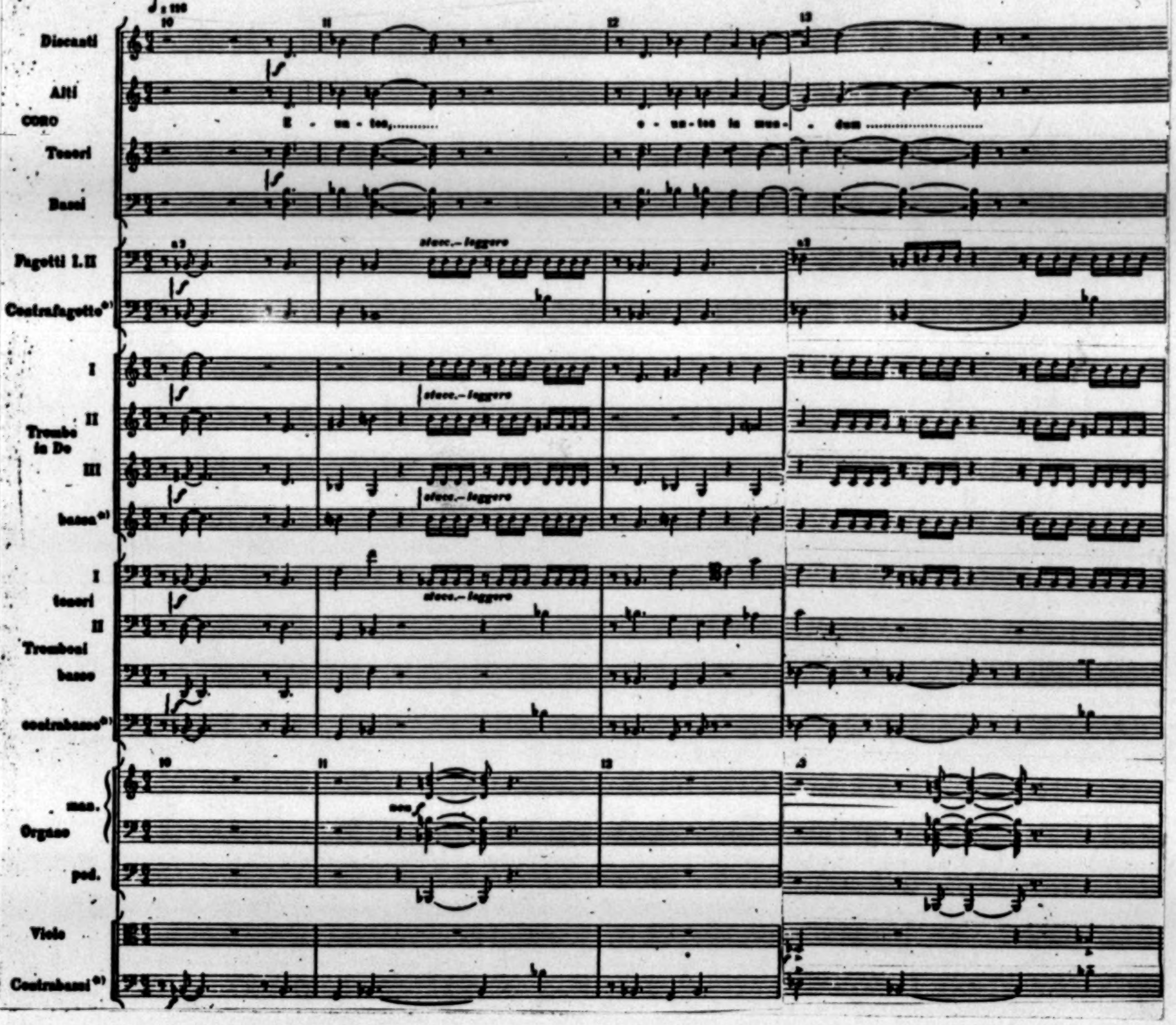


I Euntes in mundum

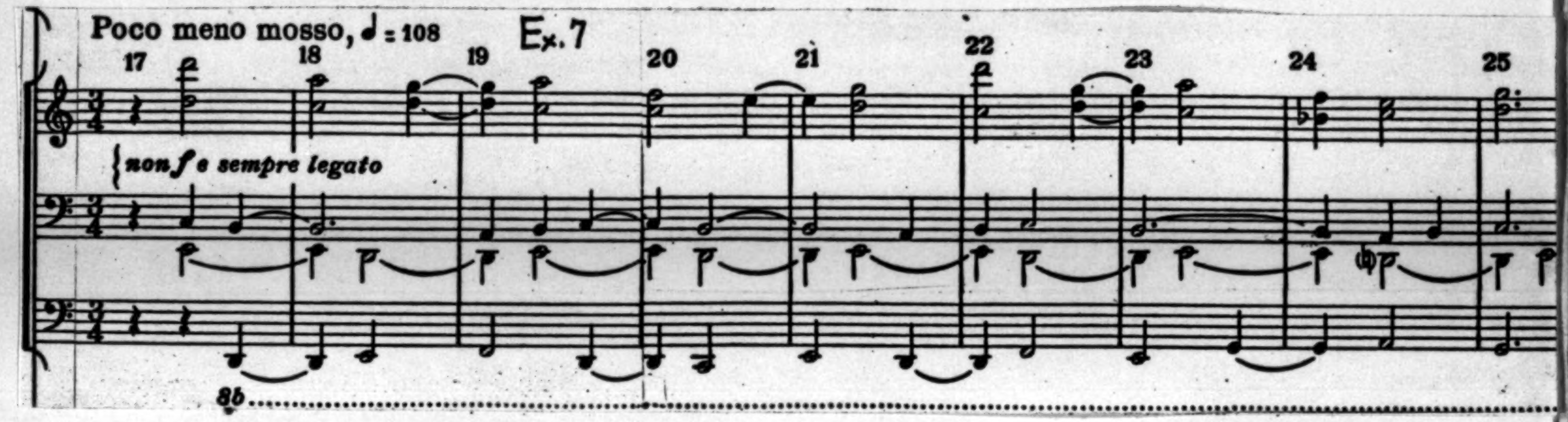
The movement opens with a strong bitonal chord in the orchestra, (a B minor triad over Bb and D). The chorus enters on a G major triad, relating to the final octave G of the Dedicatio. The texture is typical of Stravinsky's early "Russian" period with its strong accents and syncopations, its crudely "hammered" repeated notes in the brass, and its fierce, dissonant, polytonal clashes. The orchestra maintains the Bb tonality without wavering although there is a revolving movement around the tonic with the basses moving a minor third above and below. In the chorus the note D becomes the center of attraction, usually appearing with B natural against the Bb tonality. Whenever the orchestra basses move to G and Db, the chorus emphasizes Bb and A respectively.

Ex.6

Euntes in mundum


10
11
12
13
Discanti
Alti
CORO
Tenori
Bassi
E - un - tes, ...
e - un - tes in mun - dum ....
Fagotti I.II
Contrafagotto
Trombe in Do
I
II
III
basse
Tromboni
tenori
basso
contrabasso
stacc.-leggero
Organo
man.
ped.
Viole
Contrabassi

This section lasts seven measures, finishing with a rest before the next section which is an instrumental interlude. The interlude features organ with bassoons doubling the pedal tones. Its quiet style is in complete contrast to the fierce quality of the first section. The passage, nine measures in length, is generally diatonic and is based on the Dorian mode on D although the note Bb occurs in one instance.



This passage is "pandiatonic,"[1] achieving its dissonance through counterpoint and chord spacing. It too is reminiscent of an earlier period. In the "Three Pieces" for string quartet (1914), and "The Five Fingers" (1921), there were passages in which "each instrumental part kept strictly within the limits of a fixed portion of the scale, producing figures built up exclusively from a specific series of notes."[2] This constitutes in many ways a kind of diatonic type of serial technique and shows the clues in some of Stravinsky's earliest works, of the course of his most recent direction. This passage is based on "modal" five-part writing, each part confining itself to a series of two, three, four, five, or six adjacent notes which can be rearranged to form an ascending scale encompassing two octaves and a fifth.

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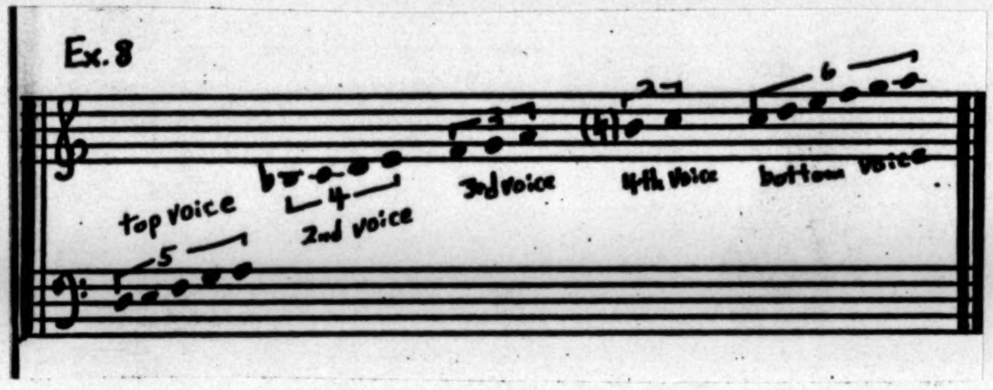
[1] Apel, p. 550.

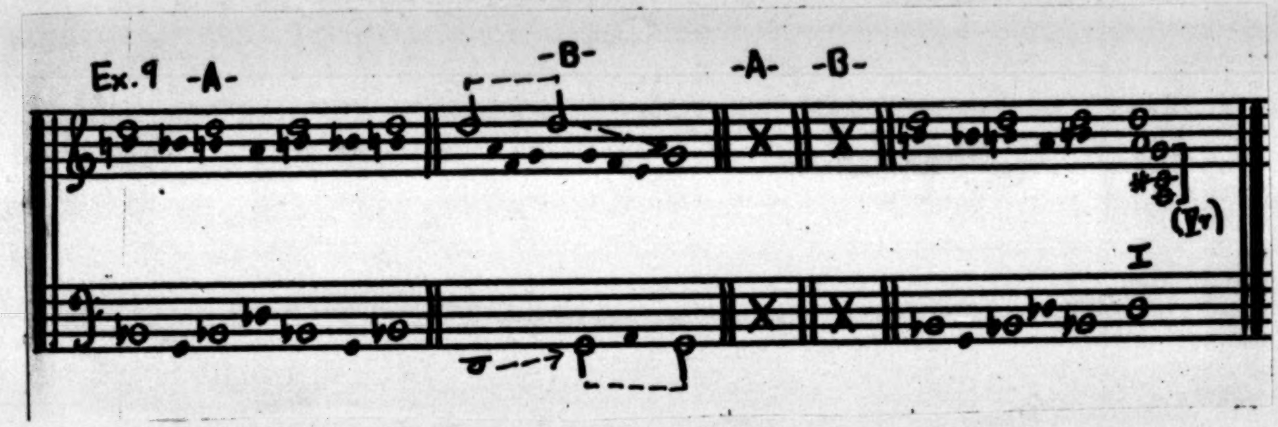
[2] Roman Vlad, Stravinsky (London: Oxford University Press, 1960), p. 178.



The passage is isorhythmic as well, each voice having its own rhythmic pattern. The top two voices hold each note for two beats with one exception in measure 39. The bass uses the same pattern but starts one beat later in rhythmic imitation. The fourth voice holds each note three beats, each entrance coming on the second beat of the measure. The third voice employs a rhythmic formula more involved than the other voices. (Whole-note, quarter-note, quarter-note, half-note). This pattern is exposed three times. The notes of the second and bass voices appear in no prescribed order. The first voice utilizes a pattern of notes but with some freedom. The third and fourth voices use a set melodic pattern but in both cases the pattern coincides exactly with the rhythmic pattern, each note receiving the same time value in each appearance. (Ex. 7, p. 95)

Next follows a section very similar to the opening of the movement. It is followed by a repetition of the previous section. (9 measures) The movement closes with a third passage in the manner of the opening, the main difference being the final cadence on D containing both tonic and dominant simultaneously.

The form of the movement is A-B-A-B-A. The tonality is Bb ending in D. The chorus emphasizes the note D throughout although B, Bb, and A appear against Bb, G, and Db respectively in the orchestra. The instrumental interludes indicate movement from D. to G in the outer voices.


Ex.9

Since Stravinsky composed this piece specifically for St. Mark's Cathedral he developed an awareness for the particular accoustical characteristics of the church. Although he had never enjoyed the opportunity of hearing music performed in St. Mark's, he attempted to predict the accoustical problems from the practice of the composers who had written specifically for that church, i.e., Willaert, de Rore, Zarlino, A. Gabrieli, and G Gabrieli. The general practice of stopping after rapid passages in order to allow the sound to clear is followed. New sections are usually prepared for by pauses, and cadence chords and fundamentals are usually held.

> The accoustical principle which leaves the organ or bass instrument behind to absorb echoes is well observed in this movement. In the wake of each tutti Stravinsky sustains the bass and then pauses. The final chord is also sustained, and, softly by organ, double basses, and bassoons, after the cessation of the chorus and orchestra.[1]

---

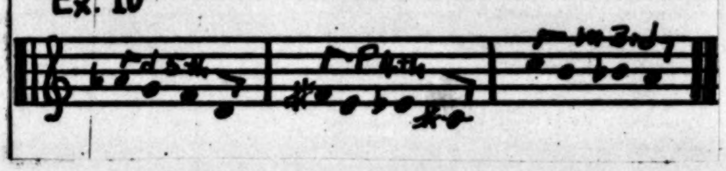
[1] Robert Craft, "Canticum Sacrum ad honorem Sancti Marci moninis," The Score, Vol. VIII (December, 1956), pp. 35-45.

II Surge aquilo

This movement is an aria for tenor accompanied by flute, English horn, and harp, and by a few chords of three solo double basses. It is constructed entirely with serial technique. The series and its form are used primarily melodically and the accompaniment is often woven into a single strand as a counter-melody to the tenor.

The series can normally be grouped into three unit cells which are generally conjunct. This is more indicative of the tonal relationship of the series intervals than it is of a tonal organizing factor. Of more importance in this respect is the conjunct relationship of the first and final notes to their neighbors.

Ex. 10



The movement opens with three chords moving in contrary motion. These chords derive from the series in retrograde.[1] The first chord is a cluster of semitones while the notes of the second and third are contained within the intervals of a perfect fourth and a diminished fifth, creating a spreading out of the intervals as well as the chords. (Ex. 10) An unorthodox orchestration of the three chords is evident as the harp serves as a bass voice to three double basses playing harmonics. (Ex. 11a)

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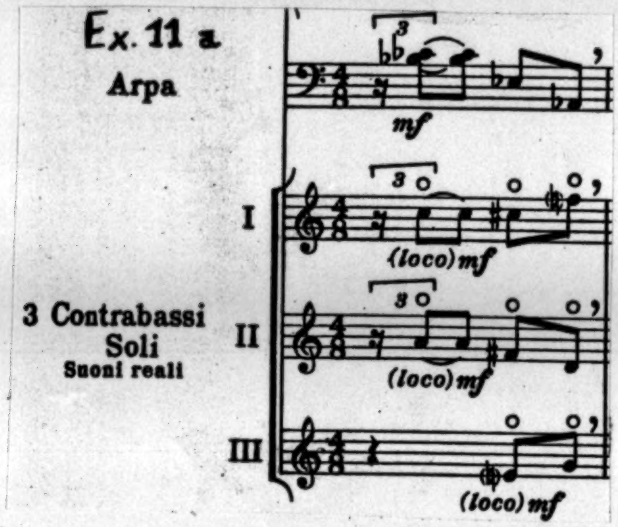
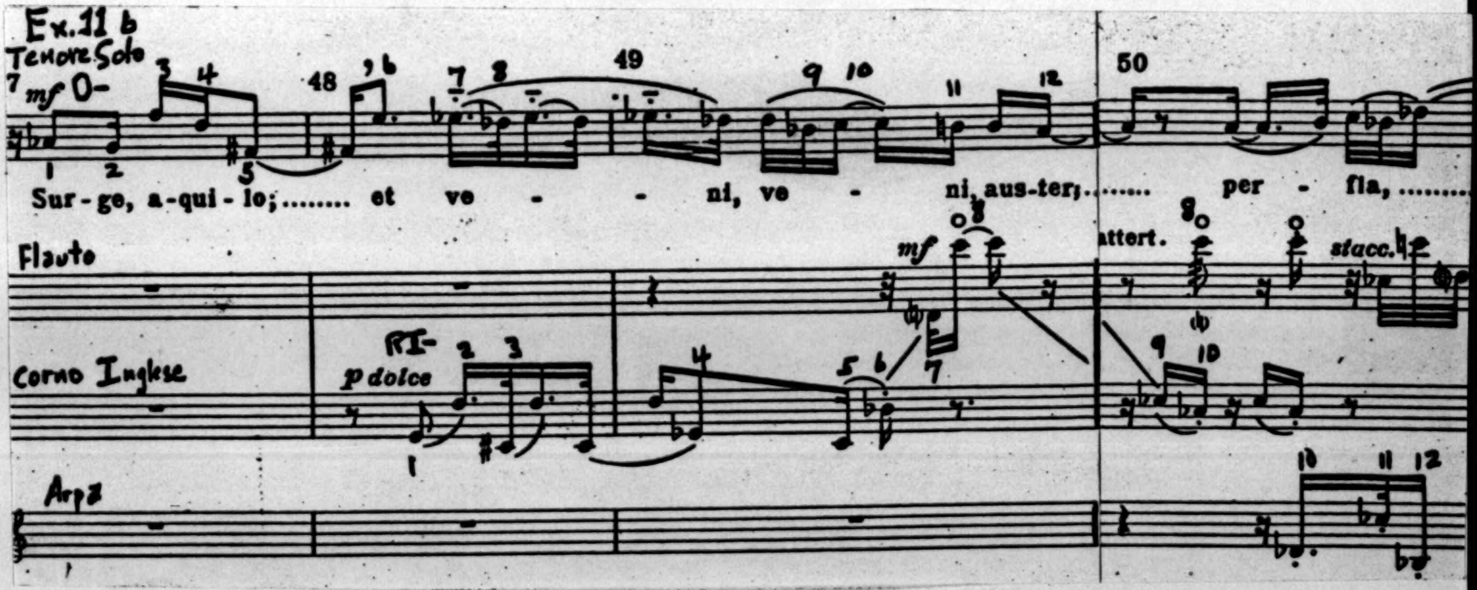
[1] Inasmuch as this statement of the series is heard vertically, the original order classification will apply to the first horizontal statement.

Ex. 11 a


Arpa
mf
3 Contrabassi Soli
Suoni reali
I
II
III
(loco) mf

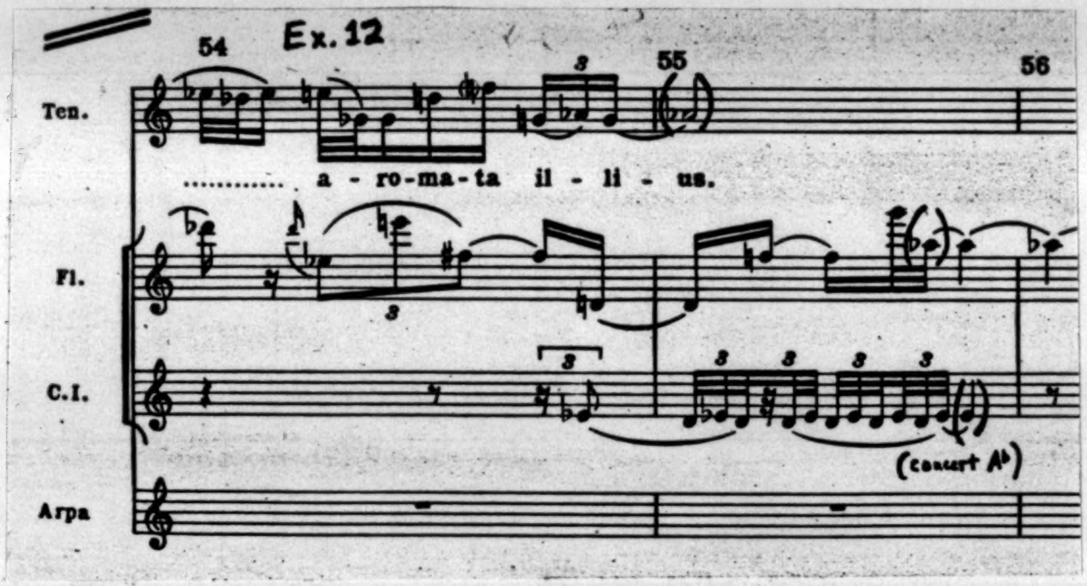
The tenor immediately states the series in its original order. The opening statement is accompanied, after its first measure, by English horn playing the first half of the series in retrograde inversion. The remainder of the series is shared with flute and harp.

Ex. 11 b


Tenore Solo
O-
mf
48
49
50
Sur-ge, a-qui-lo;........ et ve - - ni, ve - ni, aus-ter;........ per - fla, ...
Flauto
attert.
stacc.
Corno Inglese
RI-
p dolce
Arpa

After the tenor completes his original order he sings the first half of the retrograde beginning on A, the first half of the retrograde inversion beginning on Eb, and finally the complete retrograde beginning on C. Following this the retrograde is again played, this time by harp, flute, and English horn. A cadence is reached in measure 55 as Ab is sounded simultaneously[1] (if briefly) in tenor, flute, and English horn. The bottom voice approaches the Ab through its leading tone.

Ex. 12



The next section uses inversion and retrograde inversion in the same three instruments, both forms crossing and overlapping between the instruments. In measure 58 the tenor states the inversion starting on E. Measures 63 and 64 contain the beginnings of three orders; the original in the harp, retrograde in the tenor, and inversion in the flute.

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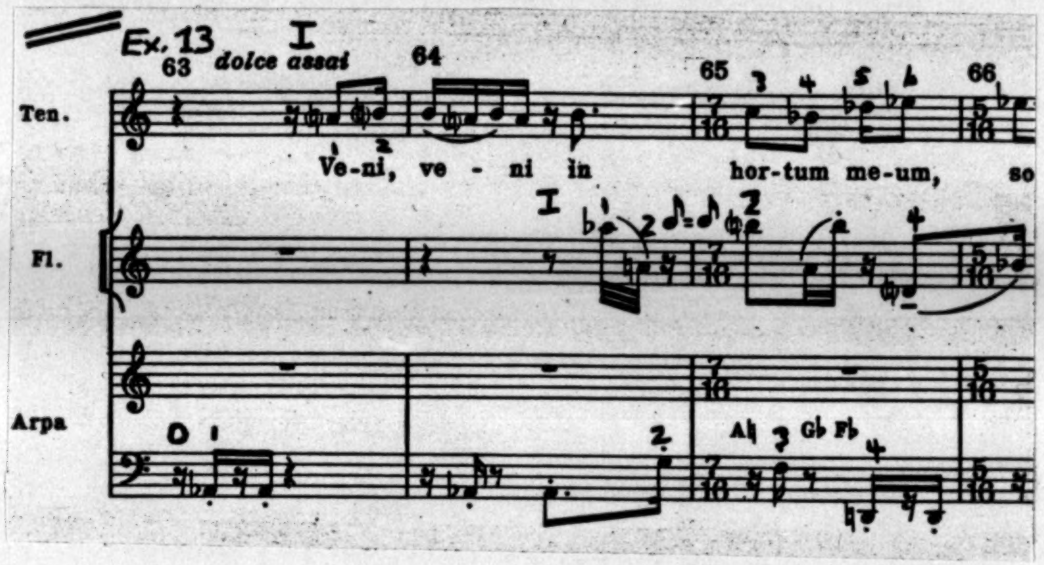
[1] In this matter of octave doubling Stravinsky departs from the practice of Schoenberg, who avoided all octave doublings in order to keep from emphasizing one particular note. In this particular Stravinsky differs from most serial composers.



The tenor sings only the first half of the retrograde series before beginning on the first half of the retrograde inversion. The retrograde order is then stated in its entirety.[1] During the tenor's complete retrograde statement the instruments play five staccato chords composed of the inversion of the series.[2] (measures 70 and 71) Since these are the first chords heard since the three opening chords, they serve as a point of punctuation in the form. These chords are followed by a cadence in the tenor in measure 73, again on Ab.

Beginning in measure 73 the flute and English horn play the inversion in what amounts to a single line of counterpoint to the tenor statement of the original series on the original pitches.

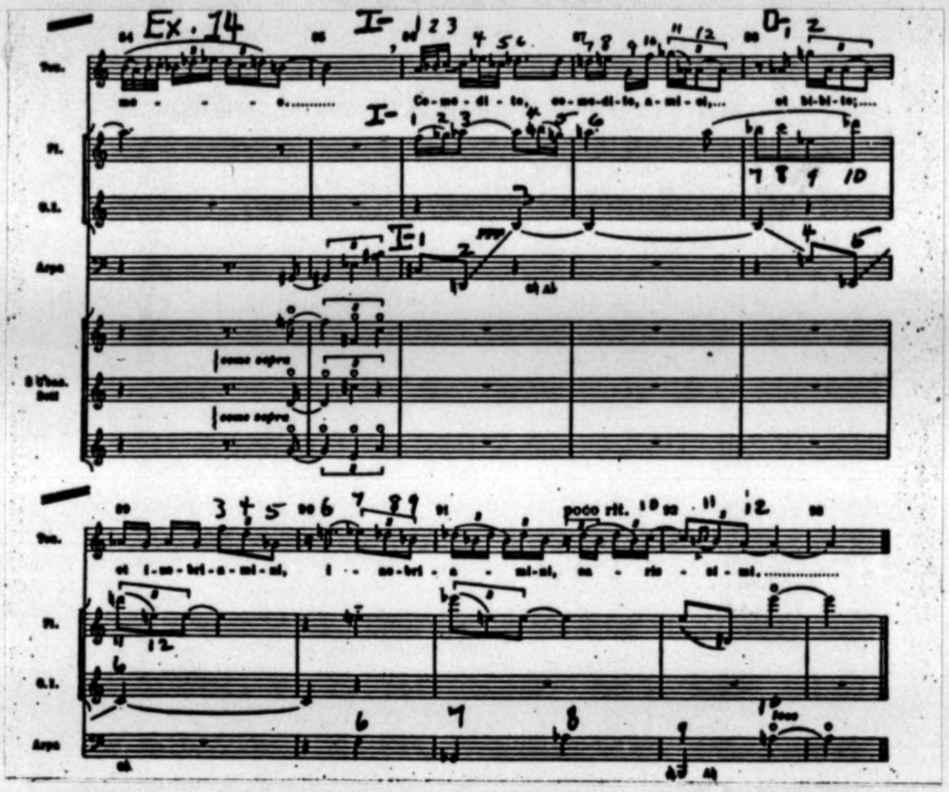
---

[1] This particular pattern of using half of the retrograde and retrograde inversion orders before stating the complete retrograde order is identical to the pattern of orders found earlier in measures 50 through 55. The time values differ but the orders and pitches are identical.

[2] These are actually three chords as the first and fifth are identical and the fourth is a different spelling of the second.

The instruments, having completed their inversion midway through the tenor's series, begin on the original series in what amounts to a tonal canon at the unison. (measure 75) They complete their series just as the tenor is completing his and the result is a modal 2-1 cadence on A in measure 79. The tenor next begins the retrograde and for the third time sings it only half-way through before inverting it. This inversion is interrupted by the same three chords heard at the beginning in the double basses and harp. The chords this time however, present the series in the original order.

For the fourth time (measure 83) the tenor begins his pattern of singing half of the retrograde order and then its inversion. As immediately before, the inversion is interrupted by the three chords with the original series. The movement ends in stretto fashion, the tenor singing the inversion on A (measure 86), the flute beginning on F, adding a canon in double note values, and the harp and English horn, also in inversion, adding a canon on Bb in augmentation to both tenor and flute. All of these statements of the inversion start simultaneously. The tenor, finishing first, begins in the original order and cadences on the final note A over an open fifth in the accompaniment.


Ex. 14
Ten.
Fl.
Cl.
Arpa
3 Vlns. Soli
come sopra
poco rit.
mo - - - - e..........
Co-me-di-to, co-me-di-to, a-mi-ci,...
et bi-bi-te;....
et i-ne-bri-a-mi-ni, i - ne-bri - a - mi-ni, ca - ris - si - mi..............
I-
I-
I-1
O1

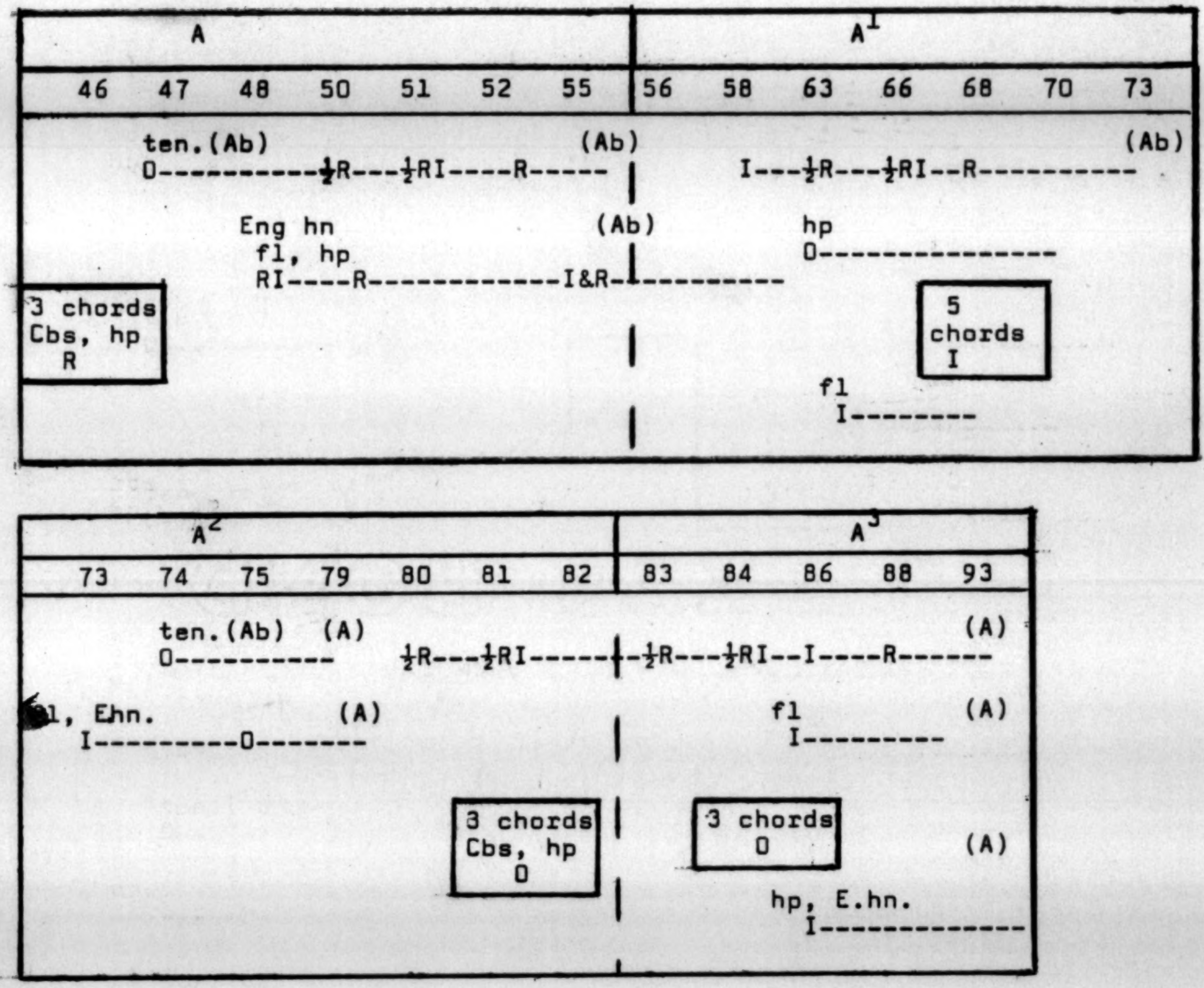
The form of the movement would seem to divide into four sections, each one closing with a strong cadence.[1] Ex. 15, graph "b" shows the relationship between the sections and includes only the statements of the series which affect the form. It will be noticed that each section contains at one time or another, one statement of chords in the accompaniment. Also found once in each section is the pattern in the tenor of exposing half of the retrograde and retrograde inversion before a complete statement of the retrograde order. The movement begins on Ab, has its first two cadences on Ab, and then cadences the final two times on A.

---

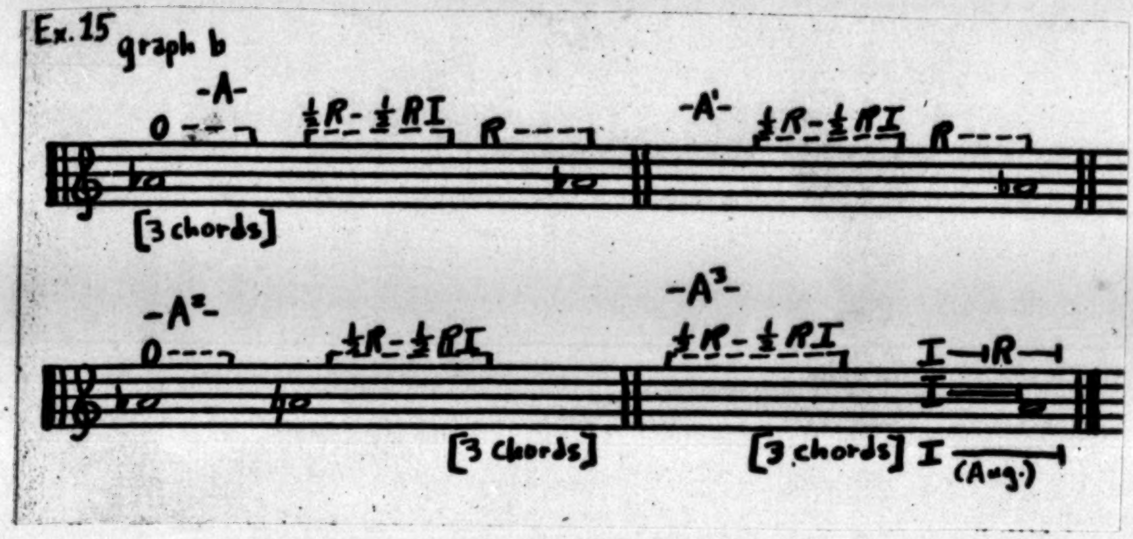
[1] Within this context the word "cadence" does not require a harmonic progression. A cadence occurs when the music reaches a point of repose or conclusion, either momentary or permanent. This may occur with several voices reaching the same note simultaneously or with one voice conveying the impression of phrase ending. The suggestion of cadence is often enhanced by stepwise melodic resolution and by a sense of rhythmic repose.

Ex. 15 graph a

Surge aquilo

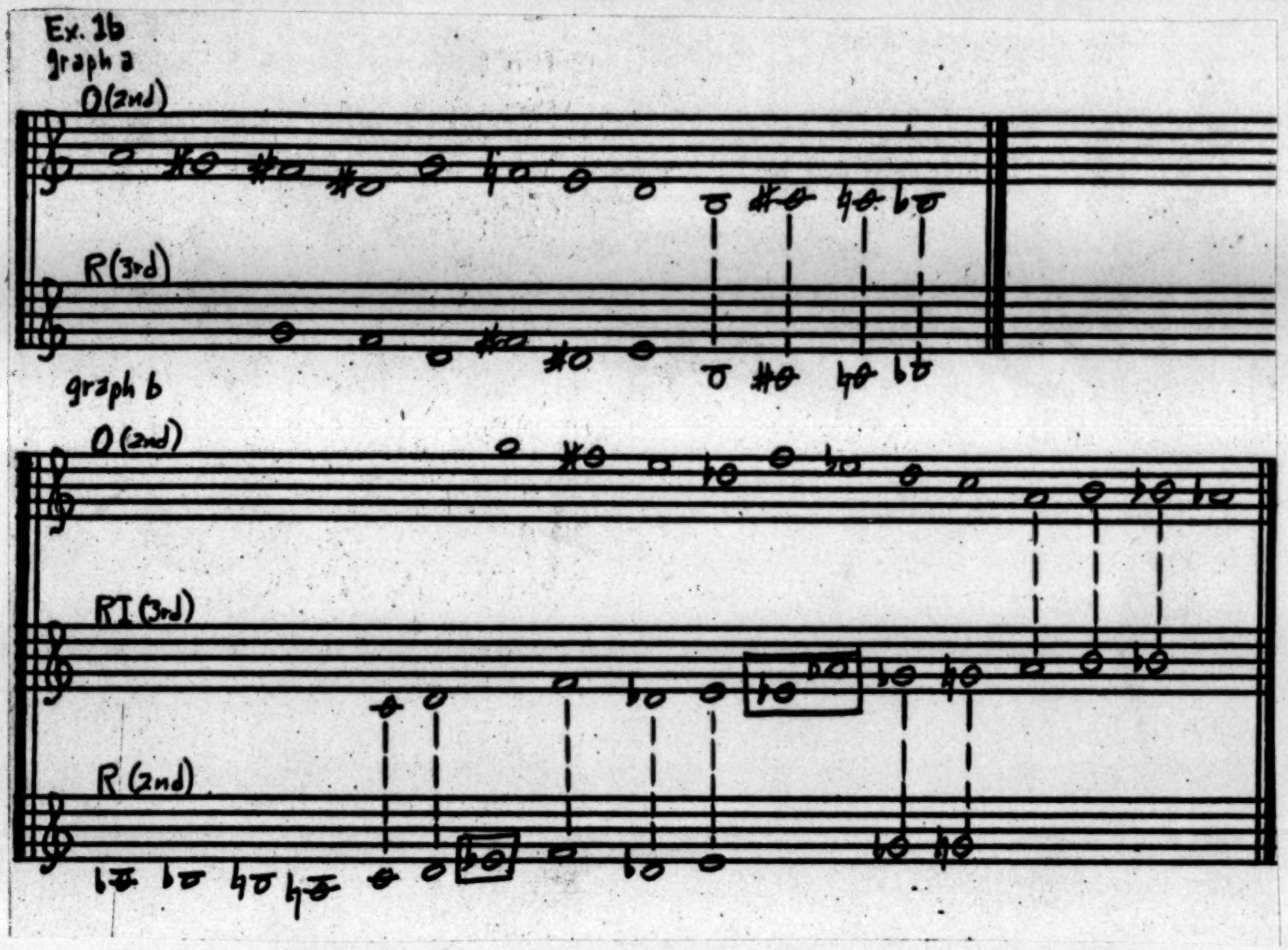

A
A¹
46 47 48 50 51 52 55 56 58 63 66 68 70 73
ten.(Ab)
O----------½R---½RI----R-----
(Ab)
I---½R---½RI--R----------
(Ab)
Eng hn
fl, hp
RI----R------------I&R-----------
(Ab)
hp
O---------------
3 chords
Cbs, hp
R
5
chords
I
fl
I--------
A²
A³
73 74 75 79 80 81 82 83 84 86 88 93
ten.(Ab) (A)
O----------
½R---½RI-----
-½R---½RI--I----R------
(A)
fl, Ehn.
I---------O-------
(A)
fl
I---------
(A)
3 chords
Cbs, hp
O
3 chords
O
(A)
hp, E.hn.
I-------------

Ex. 15 graph b



III Ad Tres Virtutues Hortationes

The third movement is a small three-part cantata in itself. The three sections, Caritas, Spes, and Fides, are all based on a new series. This series, while not identical to the previous series, is related to it by the use of similar note groups. Ex. 16, graph "a" shows that the last four notes of the old series are identical to notes seven through ten of the new series in retrograde. Graph "b" shows that the last three notes of the new series in retrograde inversion are identical to notes nine through eleven of the old series. Further, the omission of the three circled notes in graph "b" reveals the close relationship between the first part of the new series in retrograde inversion and the last part of the old series in retrograde.

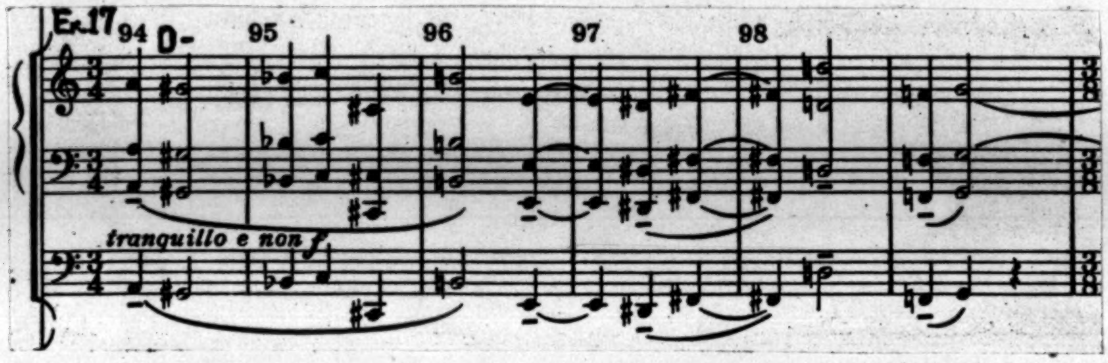

Ex. 1b
graph a
O(2nd)
R(3rd)
graph b
O(2nd)
RI(3rd)
R(2nd)

The first note of the movement is A, the final note of the second movement. The new series is presented in the original[1] order by the organ. This "passacaglia"[2] theme takes on structural importance as it is used to introduce each of the three sections of the movement and as it closes the movement as a whole.

---

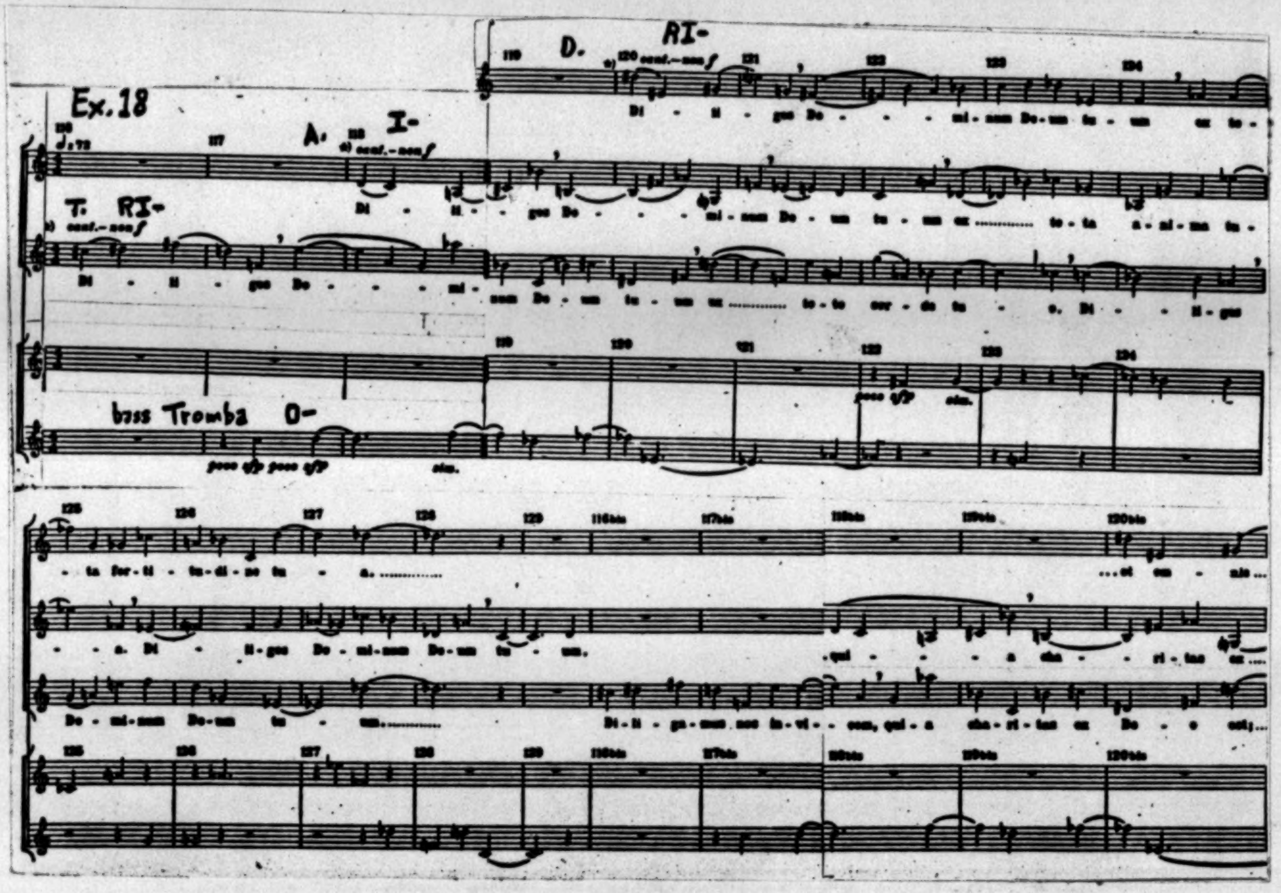
[1] Craft in his analysis of the work refers to this statement as being the retrograde inversion of the series. According to this classification the original order does not appear until the seventh series statement. Inasmuch as this is the first statement of the series and in view of the ultimate importance of this statement throughout the movement, it seems advisable to classify this order as the original order of the new series.

[2] Craft consistently refers to this organ theme as a passacaglia although it does not serve in an ostinato capacity. Inasmuch as it is used intact several times throughout the movement and serves as an organizing factor, the term "passacaglia" will be applied loosely to the theme throughout this analysis.



At the completion of the first statement, trumpet and English horn introduce the retrograde inversion of the series. They are joined by oboes and first bassoon and the order is completed by them collectively as well as the retrograde. In the meantime the bass trombone has taken up the retrograde order which is completed in the rhythm of the "passacaglia." The organ at the same time plays the first seven notes of the retrograde series. Next, divisi violas play the series in retrograde with some support from the double bass. The two of them then play the retrograde inversion series. While this is taking place, trumpet, bassoon, English horn, and oboes develop a short rhythmic motif in the inversion series. Trombones in the meantime play the retrograde order as one line. In measure 115 trombones and strings come to a cadence on a chord containing two groups of semitone intervals, A and G#, and B, B#, and C#. This concludes the instrumental section preceding the entrance of the chorus. The B# is voiced on top and acts as a leading tone to the chorus entrance.

The tenors enter with a statement of the retrograde inversion series starting on C#. The rhythm corresponds directly to the organ "passacaglia" rhythm, for even though the meters are different, the first six notes are of identical time values. The second entrance belongs to the bass trumpet which serves as a bottom part to the three-part chorus. The bass trumpet states the original series in augmentation, one half-step below the tenor statement. In measure 118 the altos enter a half-step above the tenors, stating the inversion in the same rhythm, thereby preserving the rhythmic canon. The fourth entrance is made by the sopranos who state the retrograde inversion series starting on D#, one half-step above the alto entrance. Each voice repeats its series and tenor, alto and trumpet are each able to complete the inversion series as well. The canon ends in a unusual manner. After the soprano and tenor drop out in the next to the last measure, the alto on a C octave with the trumpet, moves quietly up a whole-step to D, completing the canon and establishing a subtonic cadence. Immediately after, in measure 116bis, the entire canon is repeated with new words.


Ex.18
D. RI-
A. I-
T. RI-
bass Tromba O-

Caritas divides into two equal parts, the first, instrumental, the second, choral. The beginning note is A, the ending note is D.

Ex. 19 Caritas

Part I Instrumental Section

94 99 100 102 111 116

Tpt. Eng. hn. basn, ob.
RI---------------------I----------

Trb.
R----------------R--------------

Vla.
R------------RI----------

Organ
passacaglia (A)
O---------------------------------R-----

Ex. 19 continued

```
                     Part II   Choral Canon
116    117    118    119    121    123    124    125    129
                     soprano (D#)
                       RI-----------RI-----------------
              alto (D)                                   (D)
               R-------------R--------------------O-------
tenor (C#)
 RI------------------RI-------------I------------------
      bass tpt. (C)
        RI (aug.)--------------------------I-------------
```

Spes

The text is broken into five phrases which are sung back and forth between a duet of tenor and baritone soli, and a duet of sopranos and altos.

> It is like a part of a Byzantine service with the solo singers as acolytes. Each antiphonal side continues with its own words, and the text is from one side to the other *non sequitur*.[1]

The solo and chorus sections are both rhythmically derived from the organ "passacaglia" in diminution. Each has its own accompaniment pattern, the solo sections being accompanied by brass and harp, while the chorus sections are accompanied by oboes and trombones two octaves apart.

The movement begins with the organ "passacaglia" starting on C. As soon as it is completed, the bassoons join the organ in a two-part vertical and horizontal presentation of the retrograde inversion starting on C. The rhythm used is an augmentation of the "passacaglia." Simultaneously the trumpets play a one-line statement of the retrograde inversion order starting on Ab. The retrograde inversion series is next stated by violas, double basses, and contra-bassoon, usually in octaves, while oboe and English horn divide the inversion series in counterpoint to the strings.

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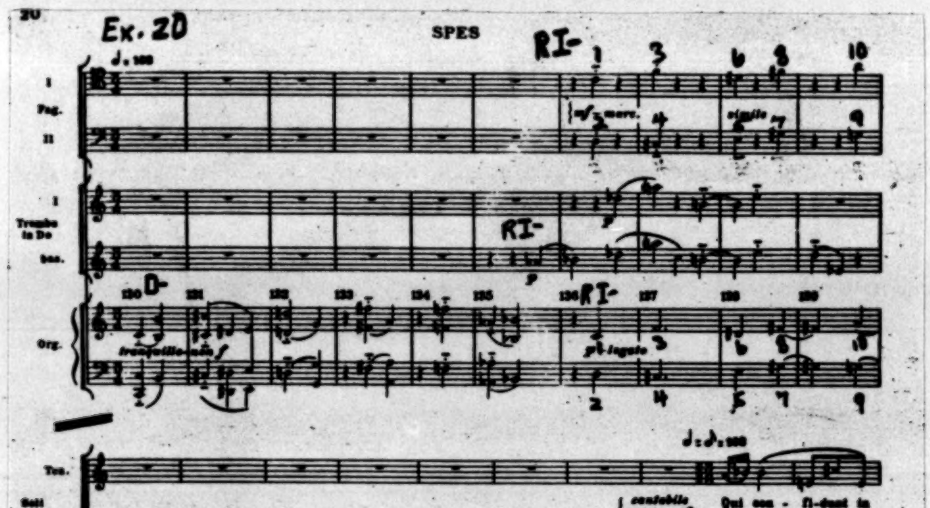
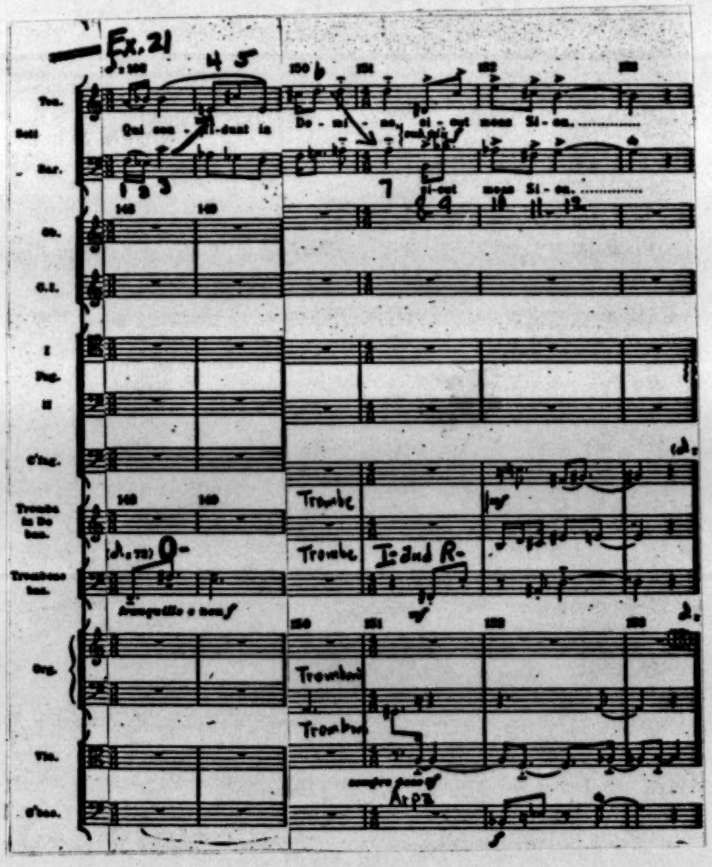
[1] Craft, p. 42.

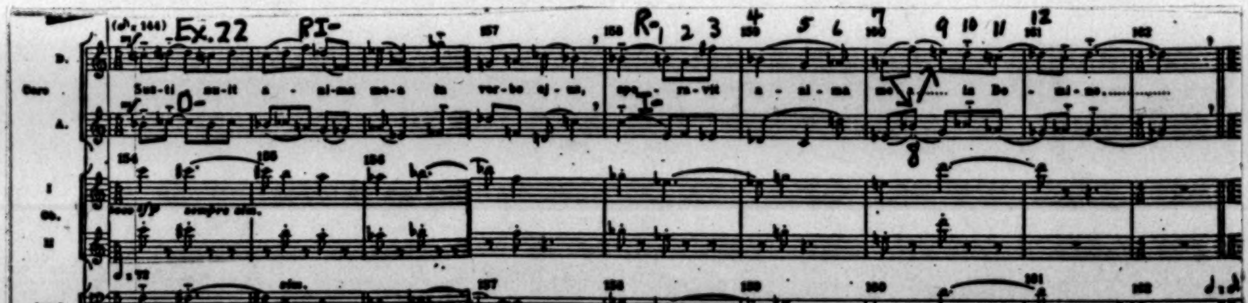

Ex. 20
SPES
RI-
1 3 6 8 10
2 4 5 7 9
O-
I-
RI-
11 12
Fag.
Trombe in Do bas.
Org.
Ten.
Soli
Bar.
Ob.
C.I.
C'fag.
Trombone bas.
Vle.
C'bas.
Qui con - fi-dunt in
cantabile ma non f
tranquillo e non f
dolce
simile
p, ma marc.
pp legato
div.
unis.

In the duet sections for the solo voices, the tenor sings the series in inversion and the baritone in retrograde. Both parts are almost identical rhythmically and are sometimes in parallel motion and other times in contrary motion. In measure 149 each voice assumes the other's series for a total of six notes before resuming their own series. In accompaniment to this, trombones play the original order (starting on the fourth note of the series) as a single line of counterpoint to the voices. They are then joined by trumpets and harp who divide portions of the inversion and retrograde series. The three appearances of the solo duet group are almost identical with only minor rhythmic changes and of course, changes of text.

Ex. 21


4 5
1 2 3
7
8 9
10 11 12
Qui con - fi-dunt in Do - mi - no, si - cut mons Si - on.
si-cut mons Si - on.
Ten.
Soli
Bar.
Ob.
C.I.
I
Fag.
II
C'fag.
Tromba in Do bas.
Trombone bas.
Org.
Vla.
C'bas.
Trombe
Trombe
I and R-
O-
Tranquillo e non f
Trombone
Trombone
sempre non f
Arpa

The first choral section begins with the sopranos singing the complete retrograde inversion series while the altos sing the original order in similar rhythm. Following the completion of each series, the sopranos sing the retrograde and the altos repeat their inversion a diminished fifth lower. At midpoint in this phrase the two forms cross parts for one note and then resume their own order to the completion of the series. (Ex. 22) The accompaniment, trombone and oboes in octaves, states the series in inversion. An interesting effect is used at this point as the second oboe plays in staccato against the sustained notes of the other instruments. The bass trombone enters in the last two measures with the notes seven through ten of the retrograde inversion. It is apparent that the rhythmic pattern of the accompaniment is derived from the organ "passacaglia" and utilizes the same note values in contrast to the pattern of the voices in diminution. It is interesting to note that the accompaniment statement of the inversion starts on E. The alto inversion in measure 158 also starts on E causing a canonic relationship at the octave in diminution.


Ex.22
PI-
R-1 2 3 4 5 6 7 9 10 11 12
I-
D-
Coro
Ob.
Trombone
Sus-ti-nu-it a-ni-ma me-a in ver-bo e-jus,
spe-ra-vit a-ni-ma me-a in Do-mi-no.
sempre dim.
dim.
tranquillo

In the repetition of the choral passage the voices begin on what was previously their second phrase. The pitches are identical as is the series "crossing." The accompaniment repeats its first phrase exactly causing a different relationship with the voices. The second phrase continues with the sopranos singing the original order and the altos repeating the inversion starting on Ab. It is now evident that the altos in this entire section sing only the inversion although it is heard on three different pitch levels. The ending of the second choral passage is notable in that the final two sonorities contain consecutive open fifths.

The form of the Spes section is ternery (Intro.-A-B-A-B-A). It begins and ends on C although the solo passages always begin on F. Ex. 23 shows the basic entrances and serial orders of the first three passages.

Ex. 23

Spes

Intro.					A - Solo Duet		
130	136	141	142	147	148	152	153
	Bsn. (C) RI-----------		Oboe, Eng.hn. RI----------		Tenor (A) I---------------		
	Tpt. (F) RI-----------				Bar. (F) R---------------		
		Vla, cbs, cbsn (Gb) RI--------------				Tpt, hp I&R------	
Organ passacaglia (C) O----------RI-------------					Trb. (F) I-------------		

Ex. 23 continued

B - Chorus Duet

154 158 162

sop (C)
RI---------R------------

alt (Bb)
I----------I------------

trb, ob. (C)
I (augmentation)-------

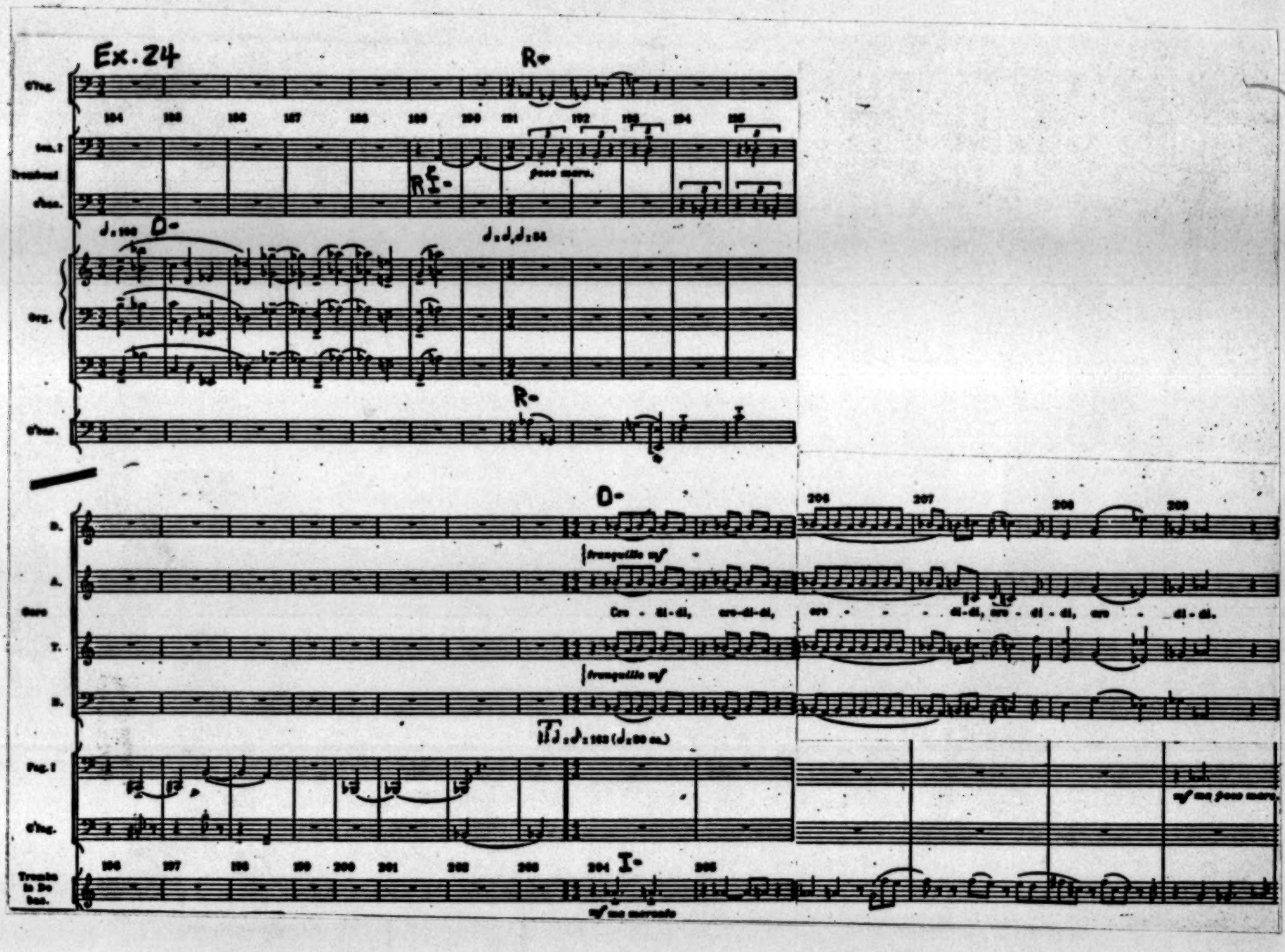
bs, trb (C)
RI-----

Fides

The organ "passacaglia" opens the third section on B. At the completion of the series, trombones state the retrograde inversion series as one line in staccato triplets. Meanwhile, contrabassoon and double basses state the retrograde, sometimes playing together and sometimes dividing the line.

The chorus enters with a melismatic phrase repeating the word "credidi" five times in octaves. For the first three statements only the notes Bb and A are used. The bass trumpet serves as the only accompaniment and plays Ab and A natural once during each chorus phrase, creating a kind of contrary motion figure in augmented note values with the chorus part. This leads to an octave A sonority on the last chorus note of each phrase. (Ex. 24) The first two notes in the chorus then continue on to a complete statement of the original series. The trumpet goes on to state the series in inversion.

Ex.24


R-
RI-
D-
R-
D-
I-
poco marc.
tranquillo mf
Cre - di-di, cre-di-di, cre - - - di-di, cre - di - di, cre - di-di.
mf ma poco marc.
mf ma marcato
S.
A.
T.
B.
Coro
Org.

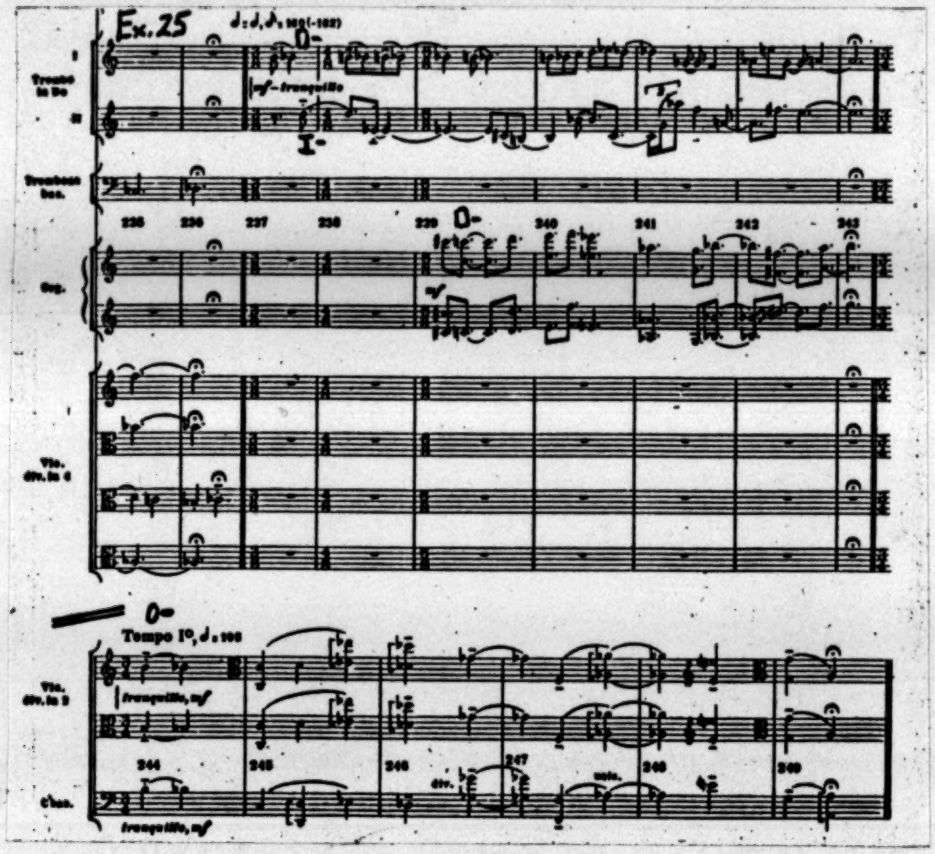
A short instrumental interlude of five measures contains three simultaneous series statements played by the four trumpets. The first and second trumpets each play a retrograde series, the first beginning an augmented fourth below and playing in shorter note values. The other two trumpets divide the original series in one line.

The chorus reenters with a very similar but shorter passage, again on "credidi." This time there are two contrapuntal accompanying lines. The first trumpet plays the inversion series and the bass trumpet, the retrograde.

The next section (beginning at measure 219) is a choral canon, note for note, in the rhythm of the organ "passacaglia." Each entrance of the chorus is in inversion beginning with the altos on A. The sopranos enter after two measures a fifth above the altos, the tenors after three measures a fifth below, and the basses after three measures a fifth below the tenors. Both sopranos and altos follow with the retrograde inversion while the basses have time only to complete their initial series. All the voice parts are doubled in divisi violas ad libitum, to be played only if necessary. The accompaniment consists of two lines of counterpoint strengthened by octaves. Trumpet and bass trombones play the inversion series one note per measure. After six measures the second line, also one note per measure, is played by trombone and oboe in the original series.

The concluding section is a three-part instrumental canon based on material from the "credidi" passage. Each part is rhythmically independent. The first trumpet plays the original series while the organ, in octaves in treble register, plays the same series a whole-tone higher. The second trumpet, entering two eighth-rests after the first, plays the series in inversion. The Fides section ends on A, the same note that began the entire movement. This note is reached through a final statement of the "passacaglia" in the violas and double basses.

Ex. 25

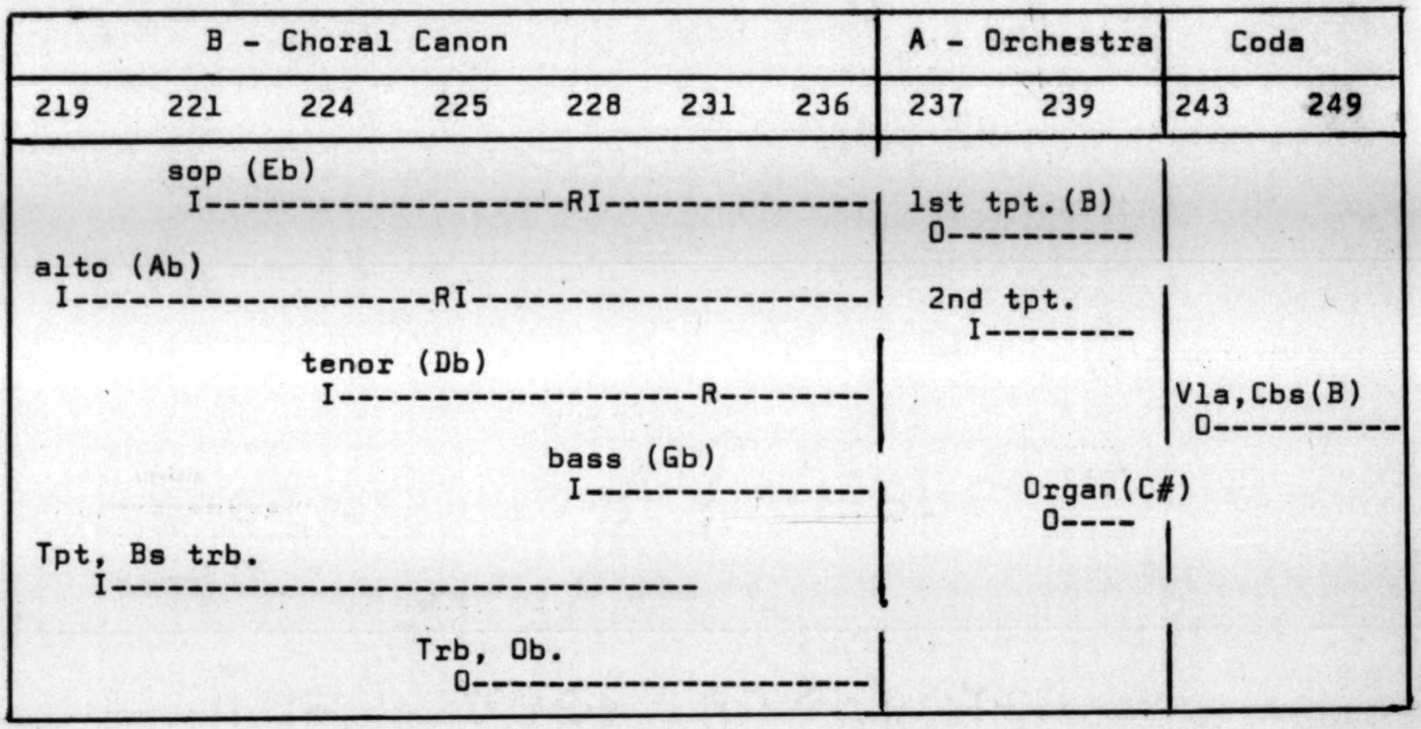

Trombe in Do
Trombone bas.
Org.
Vle. div. in 4
Vle. div. in 3
mf – tranquillo
O
I
235
236
237
238
239
240
241
242
243
Tempo I°, ♩= 108
tranquillo, mf
244
245
246
247
248
249
div.
unis.

The overall form of the Fides section is A-B-A with introduction and coda. It begins on the note B and ends on A, the note that opened the entire third movement. Both statements of the "passacaglia" begin on B and end on A.

Ex. 26 Fides

Intro.	A – Chorus ("credidi")
184 189 191 203	204 209 214 219
Trb. (A) RI-------------------- Cbsn, Cbs. (Ab) R------------ Organ (B) passacaglia O----------	Chorus (Bb) Chorus (Bb) O---------- R----------- 1st Tpt. (D), 1st Tpt. R----------I----------- 2nd Tpt. (Ab) R---------- Bs tpt. (Ab), Bs & 3rd tpt. (B), Bs tpt. I----------O----------R-----------

Ex. 26 continued


B - Choral Canon
A - Orchestra
Coda
219
221
224
225
228
231
236
237
239
243
249
sop (Eb)
I
RI
1st tpt.(B)
O
alto (Ab)
I
RI
2nd tpt.
I
tenor (Db)
I
R
Vla,Cbs(B)
O
bass (Gb)
I
Organ(C#)
O
Tpt, Bs trb.
I
Trb, Ob.
O

Ex. 27 shows the general plan of the third movement as a unit. The outer sections center around the note A while the middle section emphasizes C and F.

Ex. 27 III

Ad Tres Virtutes Hortationes

Caritas Spes

A	B	Intro	A	B	A	B	A
sinfonia	choral canon (D)		solo duet (F)	chorus duet (C)	solo duet (F)	chorus duet (E)	solo duet (F)-(C)
organ pass. (A)		organ pass. (C)					

Ex. 27 continued

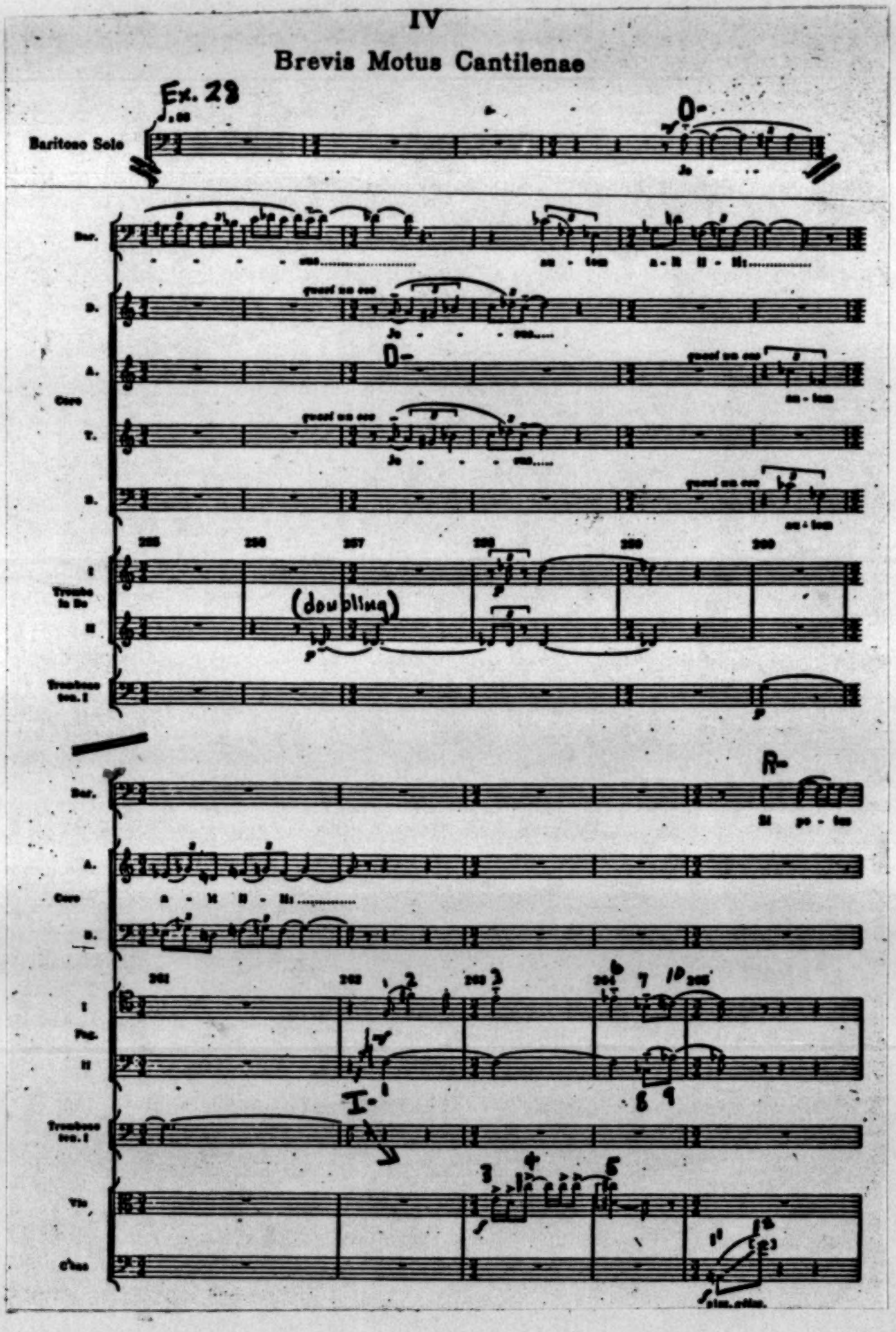
Fides

Intro	A	B	A	Coda
organ passage (B)	chorus in 8ves (B)	Choral canon (Ab)	inst. passage	viola passage (A)

IV Brevis Motus Cantilenae

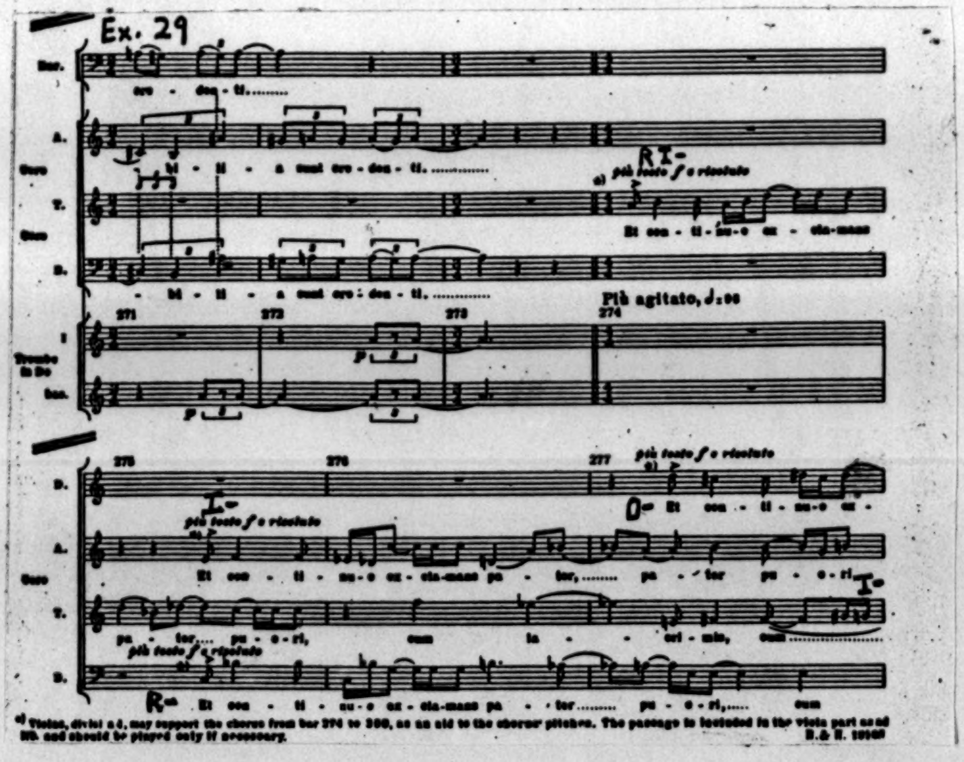
This movement utilizes the same series as the previous movement. An introduction of four measures consists of a statement in the retrograde inversion on B by violas, double basses, bassoons, and finally, first oboe. The strings expose the numbers one, two, three, six, eleven and twelve and the woodwinds, one, two, four, five seven, eight, nine and ten.

The solo baritone voice next sings four phrases, "Jesus. . . autem ait illi. . . si potes credere. . . omnia possibilia sunt credenti." The first phrase, melismatic in style, is echoed by sopranos and tenors in octaves. The second phrase is echoed by altos and basses in octaves. These two phrases constitute a statement of the original series. The rhythm involves triplet figures in quarter and then eighth-notes. The last note of the first phrase is underscored by trumpets sustaining through the chorus entrance. The last note of the second phrase is underscored by trombone in like manner. Following the first two phrases there is a short statement of the inversion series by bassoons, violas, and basses, the latter playing the final two notes in pizzicato glissando. Phrases three and four of the text are executed in like manner using the retrograde series. This time the sopranos and tenors are supported by trombones in octaves on the last note of the phrase, while the altos and basses are supported by trumpets.


IV
Brevis Motus Cantilenae
Ex. 28
Baritono Solo
D-
Bar.
S.
A.
Coro
T.
B.
quasi un eco
Jo - - - sus
su - tem
a - E H - Hi
255
256
257
258
259
260
I
Tromba in Bo
II
(doubling)
Trombone ten. I
R-
Si po - tes
a - E H - Hi
261
262
263
264
265
Fag.
I-1
2
3
4
5
6
7
8
9
10
11
12
Vle.
C'bso
pizz. gliss.

The next section (measure 274) is a four-part canon for unaccompanied chorus. Its vigorous rhythm derives from the instrumental introduction that opened the movement. The tenors enter first with the retrograde inversion starting on A. Altos and basses enter simultaneously with inversion and retrograde respectively. The soprano entrance is in the original order, completing the pattern of using each form of the series as an entrance in the canon. Following the completion of the tenor series in retrograde inversion the same pitches are repeated in inversion. The altos repeat their series in the original order while the sopranos and basses have time only to complete their first series. During the last two measures the tempo slows by half for an expressive setting of the words "lacrimis aïebat." The canon ends in measure 280 on a minor seventh chord.

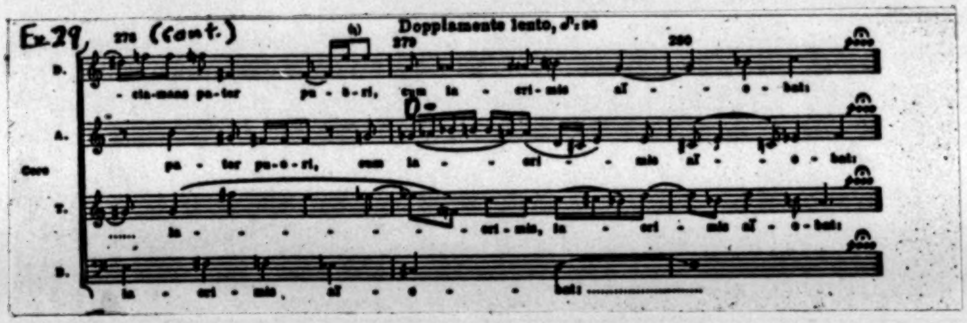
Ex. 29


Bar.
A.
Coro
T.
Coro
B.
Trombe in Do
I
II
S.
A.
Coro
T.
B.
cre - den - ti.........
bi - li - a sunt cre - den - ti. ....
RI-
più tosto f e risoluto
Et con - ti - nu - o ex - cla - mans
Più agitato
271
272
273
274
275
276
277
I-
O-
R-
Et con - ti - nu - o ex - cla - mans pa - ter,........ pa - ter pu - e - ri,
pa - ter,.... pu - e - ri, cum la - cri - mis, cum
Et con - ti - nu - o ex - cla - mans pa - ter........ pu - e - ri,..... cum

a) Violas, divisi a 4, may support the chorus from bar 274 to 280, as an aid to the chorus' pitches. The passage is included in the viola part and should be played only if necessary.

B.& H. 19169

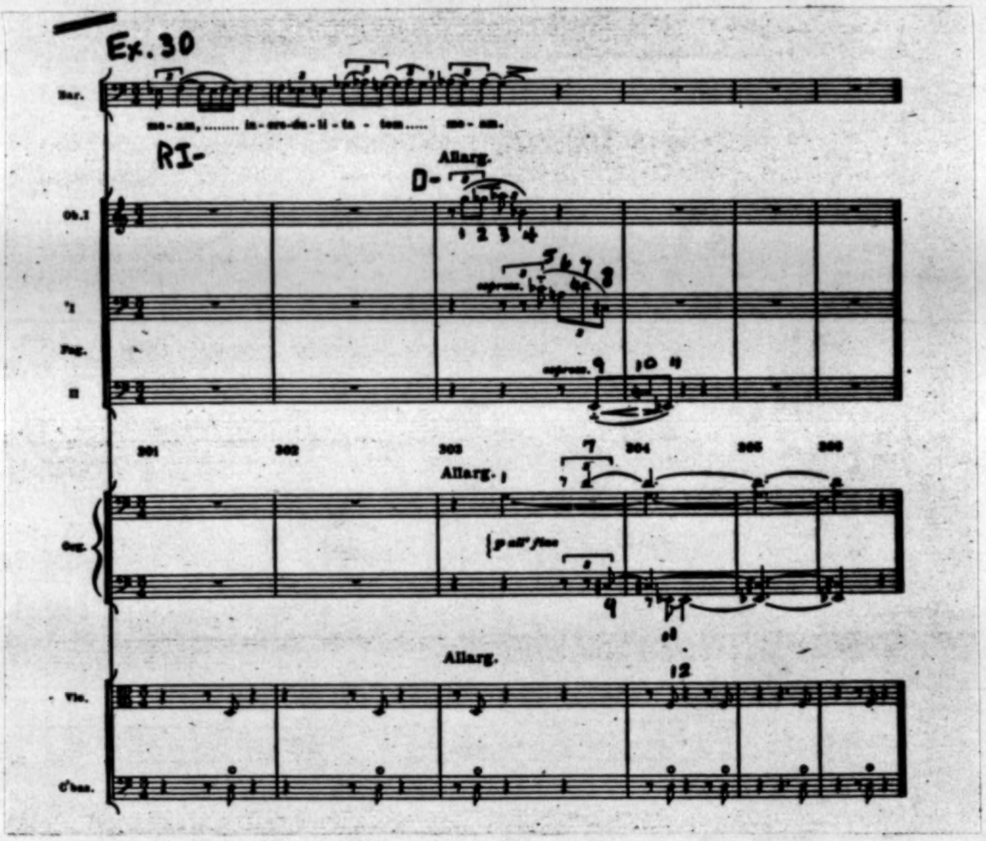
Ex. 29, (cont.)


278
Dopplamente lento
279
280
S.
A.
Coro
T.
B.
- cia-mane pa-ter pa - b-ri, cum la - cri-mis al - - - e - bat:
pa - ter pa-e-ri, cum la - - cri - - mis al - - e - bat:
la - - - - - - - cri-mis, la - cri - mis al - e-bat:
la - cri - mis, al - e - - - bat:

The baritone opens the concluding section with an unaccompanied statement of the series in retrograde. This is answered by three trombones dividing the inversion. Over this accompaniment the baritone now states the original series, the trombones answering in retrograde inversion. The final two phrases of the baritone are sung in inversion and retrograde inversion over an insistent D played pizzicato by the violas and double basses, as a pedal for the last twenty-two measures of the movement.

The movement closes with a brief instrumental coda consisting of a triplet figure in the original order starting with the oboe and passing through the bassoons to the organ. The final sonority is an Eb major chord with both major and minor sevenths.

Ex. 30


Bar.
me-am,........ in-cre-du-li-ta - tem...... me-am.
RI-
Allarg.
D-
Ob.I
1 2 3 4
5 6 7 8
espress.
Fag.
espress.
9 10 11
301
302
303
304
305
306
Allarg.
7
p coll' fino
Coro
9
10
Allarg.
12
Vle.
C'bas.

The form of the movement is established by the contrast between solo sections and the chorus canon. (A-B-A^1 with short introduction and coda). The note A appears to be the most important as each one of the main sections open with it.

Ex. 31 Brevis Motus Cantilenae

Intro	A Bar. solo and chorus	B Choral Canon
250	254 257 262 265 266	274 275 277 278 280
strings winds(B) RI-----	solo (A) O--------- solo R-------- chorus O------- chorus R--- O--------	sop (D) O--------------- alto (E) I-------------O------ ten (A) RI---------------I--------- bass (C) R--------------------

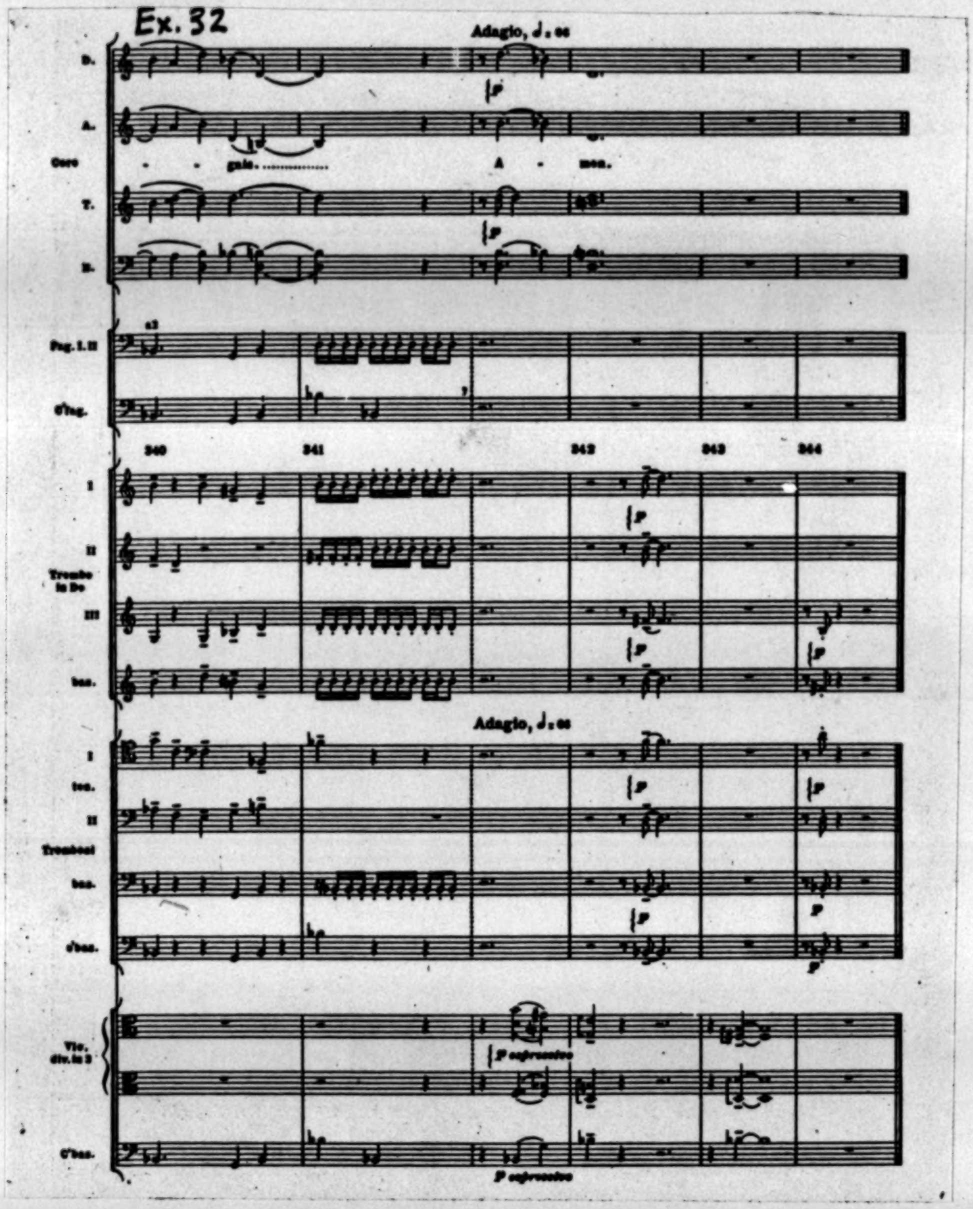
Ex. 31 continued

A^1 Bar. solo						Coda	
281	282	284	290	295	299	303	306
solo (A) R--------		O--------	--------	I--------	RI----		
	Trb. I--------	--------	RI--------				
						Ob, bsn. organ O--------	--------

V Illi autem profecti

The final movement is an exact retrograde of the first movement. After the jubilant character of the full chorus and brass, the work concludes with an "Amen" in slow tempo, still utilizing the notes from the beginning in retrograde.

Ex. 32


Adagio, 𝅗𝅥 = 66
S.
A.
Coro
T.
B.
gale.
A - men.
Fag. I. II
a2
C'fag.
340
341
342
343
344
I
II
Trombe in Do
III
bas.
Adagio, 𝅗𝅥 = 66
I
ten.
II
Tromboni
ten.
c'bas.
Vle. div. in 2
C'bas.
p
p espressivo

The five movements of the work resemble the five domes of St. Mark's, the central dome being the largest. The outer movements are balanced through the use of the retrograde device. They are non-serial and solidly harmonic in style, contrasting with the inner movements which are composed in serial technique and which are predominantly contrapuntal. The second and fourth movements are related in texture in spite of wide differences in style and form, inasmuch as they are both for solo voice.[1] The overall tonal polarity of the work would seem to be Bb-A-Bb.

Ex. 33

CANTICUM SACRUM

Dedicatio	I Euntes in mundum	II Surge, aquilo	III Ad Tes Virtutues Hortationes			IV Brevis Motus Cantilenae	V Illi autem profecti
	ABABA	4-part	Caritas AB (A)	Spes ABABA (C)	Fides ABA (A)	ABA	ABABA
tonal	tonal	serial	serial			serial	tonal
(G)	(Bb)- (D)	(A)	(A)			(A)	(D)-(Bb)
		(solo)				(solo)	

The extensive and diverse nature of Stravinsky's development as a composer is well known. He has exerted his influence over three generations of composers from the First World War decade with its radical rhythmic and harmonic innovations, through neo-classicism with its return to objectivity, clarity, and counterpoint, to the current post-Webern twelve-tone movement.

"Canticum Sacrum" occupies an important place in Stravinsky's overall development since it represents his gradual transformation into a "serial" composer. Following "The Rake's Progress" which represents the culmination and end of his neo-classic period, several compositions appear which indicate a gradual adoption of the twelve-tone system. The first step was the Cantata (1952) for soprano, tenor, female chorus and small instrumental ensemble. In it the serial devices are used but within a rather diatonic context. This direction is continued in the "Septet" (1953) which, even though still tonal, utilizes the serial pattern in a more chromatic manner.

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[1] Craft, p. 35.

"In Memoriam Dylan Thomas" represents the next phase as the entire work is derived from a chromatic nucleus of five notes which are used in such a way as to make it Stravinsky's first entirely chromatic work. According to Vlad, the "Canticum" represents the final step toward outright adoption of the twelve-tone system. In it, as well as in "Agon" which followed it, passages written in strict serial technique are found side by side with non-serial passages. "Threni" represents the unqualified adoption of the twelve-tone system as the entire work is based on a single twelve-note cluster.[1]

Within the "Canticum" are many recognizable traits of earlier Stravinsky. The similarity of the explosive violence of the first movement to Stravinsky's so-called "Russian" period has already been observed. Craft points out that in the instrumental prelude of the Caritas section of the third movement, "the music sounds like one of the interludes in 'Orpheus.'"[2]

Craft also discusses the similarity of the solo duets in the Spes section to the duets of the cat and goat in "Renard" and in the shepherd and the messenger at the end of "Oedipus."[3]

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[1] Vlad, pp. 176, 178-180, 182, 184, 185, 211.

[2] Craft, p. 41.

[3] Ibid., pp. 42-43.

So we find on one hand a great similarity to earlier works, and on the other hand, a definite step forward in the composer's development. A synthesis of elements representing the entire evolution of Western music may be observed---from Gregorian chant, medieval organum, isorhythm and other archaic effects, to bi-tonality, chromaticism, pandiatonicism, and serialism with Webern-like intervals. These elements however are woven together into a fabric as homogeneous as it is severe. The use of symbolism is applied on every level from the smallest melodic device to the realm of structural form. The work is extremely complex in nature and difficult to assimilate, yet has proven capable of gaining a tremendous respect in some segments of the musical world. According to Vlad, "Canticum Sacrum" marks "perhaps one of the highest peaks of Stravinsky's creativeness and probably ranks as one of the great landmarks of dodecaphonic music---indeed of modern music in general."[1]

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[1] Vlad, p. 196.

CHAPTER IV

TEXT AND SETTING

Because of the dissimilarity of the three texts under consideration, it is difficult to compare the individual ways in which each composer might handle the same type of text. Nevertheless it is interesting to note a great many parallels of approach as well as the obvious differences. That each composer chooses a text to his own liking, one that stimulates his imagination, is taken for granted. It is in the dissimilarity of choice that we find a reflection of the personal style of each composer and, to some extent, an indication of his philosophy relating to composition as a means of expression.

Barber has chosen several prayers from the writings and sermons of the great Danish philosopher and mystic, Soren Kierkegaard, written between 1847 and 1855. (See Page 3, Chapter I). These prayers are found in his Journals, in "The Unchangeableness of God" and in "Christian Discourses." They are full of deeply felt and expressive emotion while retaining a high literary quality. Simple and poetic, the text alternates between two principal ideas: the unchangeableness and everlasting mercy of God; and a plea for redemption. These expressive prayers find a kindred spirit in the refined lyricism of Barber. The relationship between the poetic quality of the Barber style and the lyric quality of these prayers is readily apparent.

In trying to suggest the "mystery, inspiration and mysticism of early Christianity"[1] Hovhaness has chosen, not surprisingly, one of the favorite scriptural passages of the Medieval Church. In Chapter II it was observed that the compositions of Hovhaness often evidence a type of "impressionistic exoticism" which is strongly mysterious and Oriental in atmosphere. The Latin "remoteness" of this prayer of adoration lends itself to this atmosphere.

The use of Latin in the "Canticum" as in "Oedipus Res" and "Symphony of Psalms" has the effect of creating a sense of distance between work and listener which is wholly compatible with Stravinsky's sharply defined neo-classical philosophy. Some of the literary themes are taken from the Gospel According to St. Mark; the rest are from the Song of Songs, the Epistles of St. John the Evangelist, and the Book of Psalms. The aim of all the various literary themes in the Stravinsky work is to "symbolize the state of the Church Militant."[2] It is obvious that these words have been carefully selected by Stravinsky and while the overall subject is complex, it has a certain spiritual unity deriving from "the Apostolic virtues of the Saint whose name and evangelizing mission it honors."[3] While many of the individual literary themes might be chosen by any composer, (indeed some of them would seem to indicate a somewhat "subjective" approach), the overall selection and arrangement of this text, and the symbolic and underlying meaning of this arrangement is typically "Stravinskian." The effect of this textual arrangement on the architecture of the music, both in its broad outlines and in its inner structure will be thoroughly dealt with in Chapter V.

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[1] Hovhaness, inside cover of the vocal score.

[2] Vlad, p. 188.

[3] Ibid.

Because of their sources all three texts are of a high literary quality. Two of them are from the Bible: the "Canticum" being a collection of themes from both Old and New Testaments, and the "Magnificat" being a New Testament unit of historical importance. The third is the work of a nineteenth-century philosopher. These texts have in common a certain lyrical poetic quality which can be said to be very "singable."[1] The "Magnificat" of course, has been utilized in musical settings countless times. Important composers who have set this text include: Dunstable, Dufay, Binchois, Obrecht, Senfl, Lasso, Palestrina, de Kerle, Morales, Schutz, Bernardi, Ahle, and J. S. Bach.

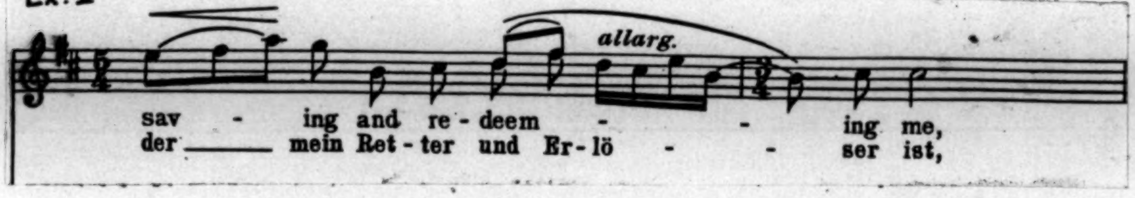
We will consider three basic melodic styles of text setting: (a) syllabic, having one note to each syllable of the text; (b) neumatic, in which small groups of notes, usually from two to four, are sung to each syllable; and (c) melismatic, in which several notes are set to each syllable often resulting in extended coloraturas. These styles of course can be utilized in varying degrees and in combination with each other.

The "Prayers of Kierkegaard" utilizes syllabic style almost exclusively. The opening chant is entirely syllabic as well as the contrapuntal section which follows it inasmuch as it is based directly upon the melodic motifs of the chant with almost no alteration. The soprano solo employs syllabic style except for an example of melismatic style in one cadence.

---

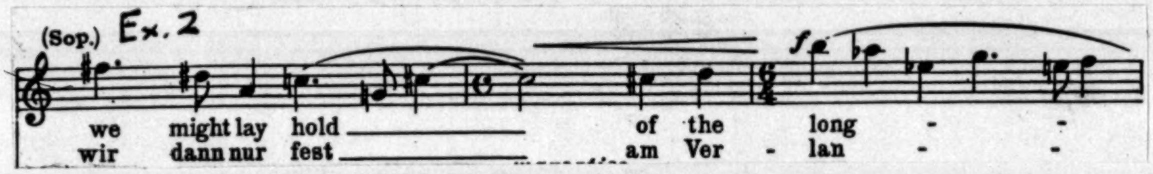
[1] One notable exception is the inclusion of the Dedicatio sentence in the "Canticum:" "To the city of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle." This sentance hardly cries out to be sung in the literal sense although its relationship to the work as a whole is certainly legitimate as is its musical handling.

Ex. 1

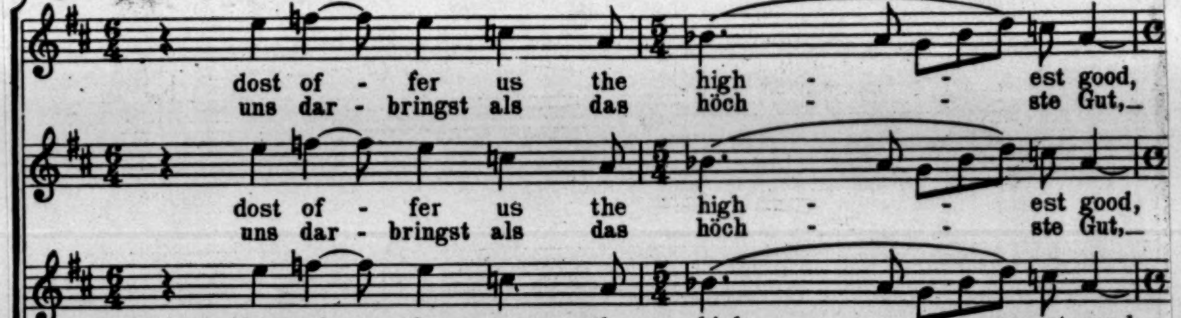

allarg.
sav - ing and re - deem - - ing me,
der mein Ret - ter und Er - lö - - ser ist,

Near the end of the second section of the third movement there occurs a melismatic passage in the soprano (Ex. 2) and near the end of the final movement a short neumatic passage in octaves is found. (Ex. 3) These examples constitute the only deviation of any significance from the overall syllabic style of the work.

Ex. 2


(Sop.)
f
we might lay hold of the long - -
wir dann nur fest am Ver - lan - -

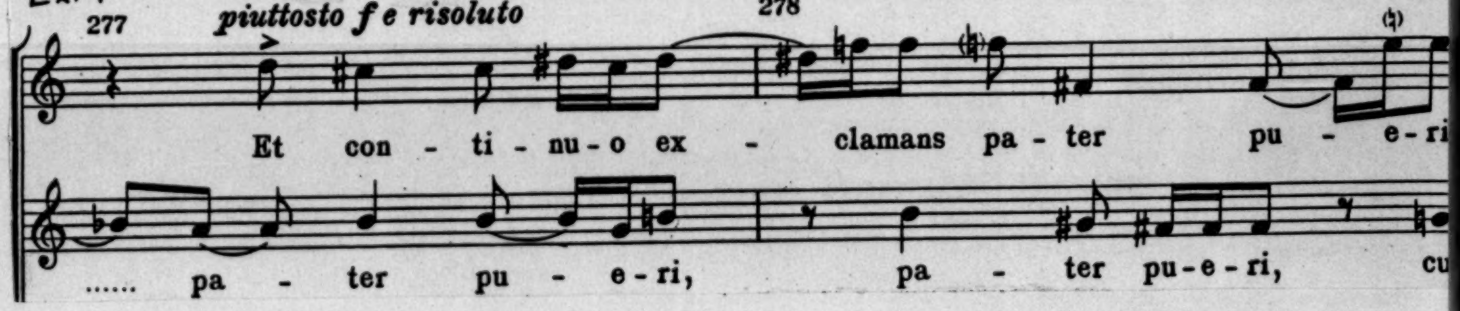
Ex. 3


dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,
dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,
dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,
dost of - fer us the high - - est good,
uns dar - bringst als das höch - - ste Gut,

The "Magnificat" utilizes the three styles as a means of contrast between sections as well as between movements. Greatest use is made of syllabic style inasmuch as three movements are predominantly in this style. Neither of the other two styles is used exclusively in one movement but both are used generously in combination with each other or with syllabic style. There are five movements which use syllabic and melismatic styles in contrast to each other, and two movements which use both melismatic and neumatic. In two movements there is a combination of all three styles.

Only in the first movement of the "Canticum" does syllabic style predominate to the exclusion of the others. One would expect the retrograde final movement to be in the same style, but due to the use of a different text, the final chorus entrance tends toward neumatic style. As in the "Magnificat" the styles are often used in contrast with each other within a movement. In three movements all three styles are used together with the syllabic style predominating. Neumatic and melismatic are used together in two movements. In the fourth movement canon, syllabic style is used to the extent that sometimes sixteenth-notes each have a syllable.

Ex. 4

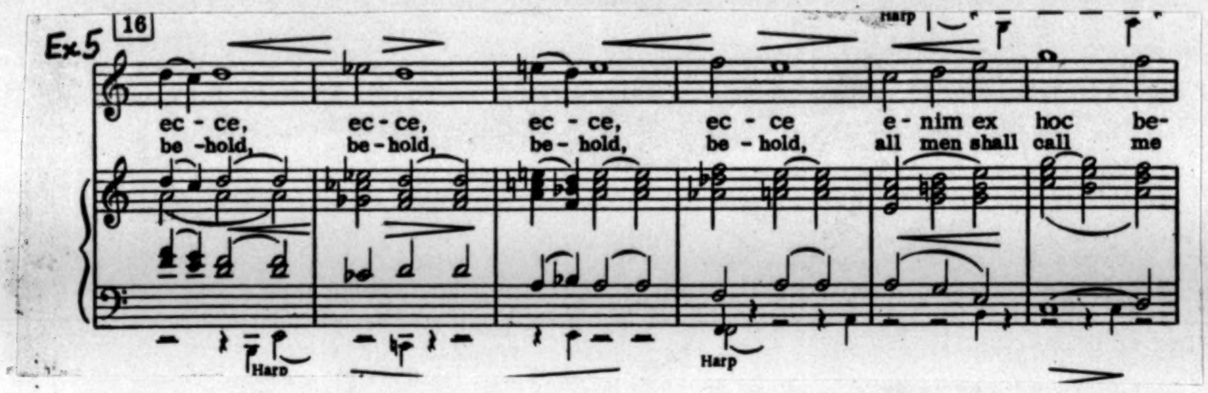

277
piuttosto f e risoluto
278
Et con - ti - nu - o ex - clamans pa - ter pu - e-ri
...... pa - ter pu - e - ri, pa - ter pu - e - ri, cu

Repetition of words or short phrases is a common practice in vocal music. This practice was started by the Flemish composers toward the end of the sixteenth-century. In the Baroque, one can find numerous examples of phrases being repeated ten times or more. The purposes are generally threefold: to provide a vehicle for vocal display, further to emphasize important words and phrases, or to make an extended work from a short text. In a setting which is predominantly syllabic the tendency is to use more repetition because of the fast rate at which the text is utilized.

In the "Prayers of Kierkegaard" text, repetition is used sparingly. Since the first contrapuntal section used the chant motifs, the first prayer receives text repetition through contrapuntal imitation. In the third movement, the words: "When Thou in the longing dost offer us the highest good," are thrown back and forth between the two choruses for twenty-three measures in order to heighten the intensity and prepare the way for the final climax. Prior to the final chorale the words, "Father in Heaven" are reiterated by the three choruses throughout the section.

In the second movement of the "Magnificat," Hovhaness utilizes the text completely through three times, each time in a different musical setting. Movements three and ten contain no text repetition. In the other movements the text repetition is usually of a nature where single words or short phrases are repeated for emphasis although in some cases longer phrases are repeated.

Ex.5



"Omnes generationes," the final line of the fourth movement, serves as the entire text of the fifth movement and is completely repeated several times. Since there are twelve movements in the "Magnificat" and very little text per movement, it stands to reason that there would have to be more text repetition than in the other two works.

Stravinsky, in the first movement of the "Canticum," utilizes an interesting device. The text is stated in progressive stages: "Euntes. . . euntes in mundum. . . in mundum universum" and "in mundum universum praedicate. . . praedicate evangelium." Another interesting device is used in the Caritas movement. The canon exposes the Old Testament text: "Diliges Dominum Deum tuum ex toto corde tuo, et ex tota anima tua, et ex tota fortitudina tua." When the canon is repeated, it is to the New Testament text: "Deligamus nos invicem, quia charitas ex Deo est; et omnis qui deligit ex Deo natus est, et cognoscit Deum." In the canons throughout the work, the general practice is to expose the text completely in each part and then to repeat. As a rule the last voice to enter gets through the text only once while the other voices get part of the way through the second time. In the Fides movement the word "credidi" is reiterated over and over by the chorus. In the fourth movement, part of the text is exposed in sections by the baritone solo while the chorus echoes each section. The final movement, unlike the first, uses no text repetition.

Choral music without text is recognized as a legitimate device. The abandonment of text may originate in the composer's desire for color effect or for contrast. The only example of textless vocal music in these three works is found in the ninth movement of the "Magnificat" where the male chorus sustains an octave pedal on the "oo" vowel underneath the melismatic solo.

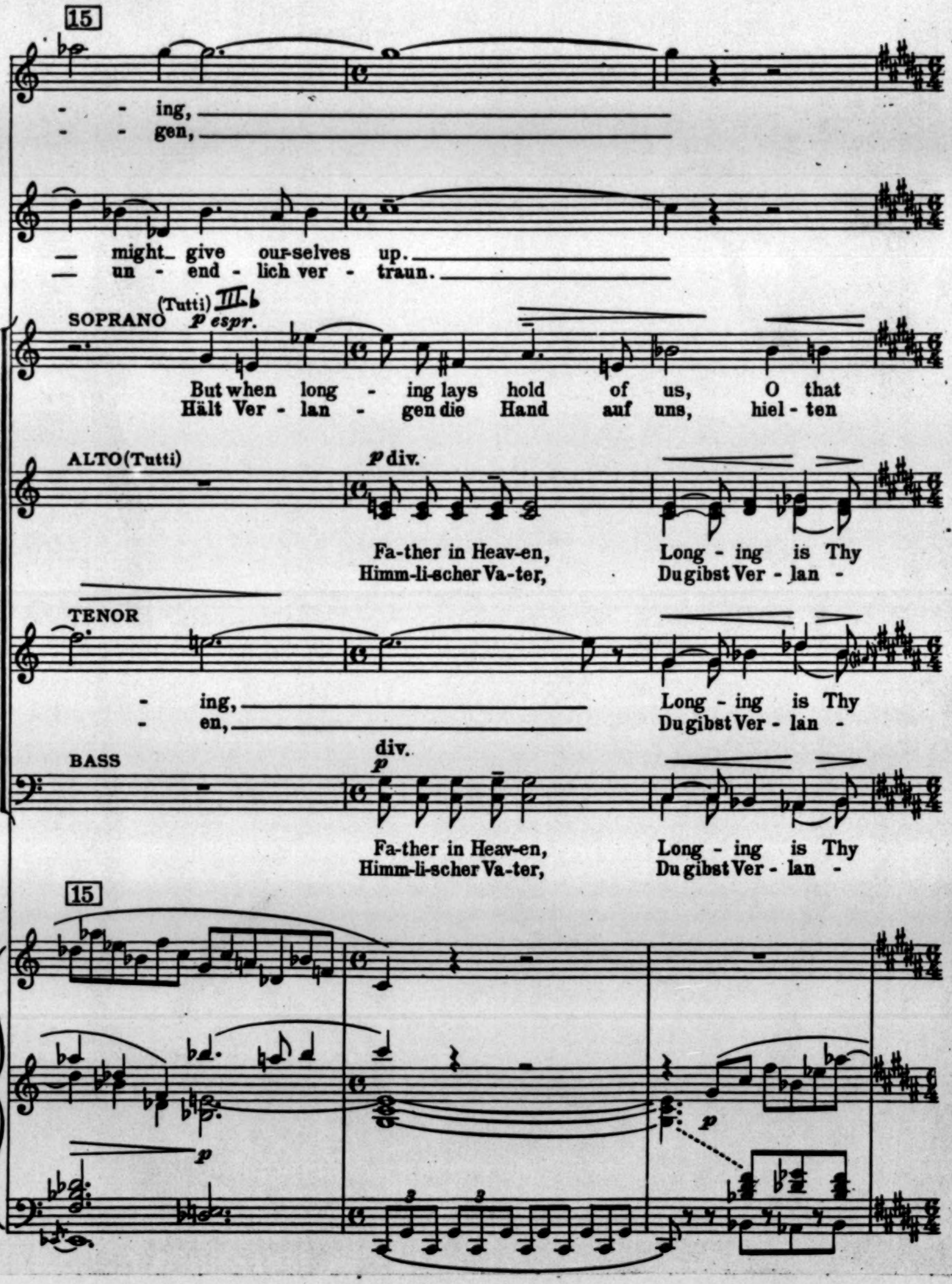
The overall clarity of the text is profoundly affected by the type of texture used. Polyphonic texture which over-emphasizes vocal opulence is likely to lose in word clarity, while strict harmonic style, in which all syllables fall simultaneously, has clarity but tends to lose some of the imaginative power of the words. Barber employs contrapuntal sections in the first and third movements. The lines have a way of "soaring" over each other so that the text is emphasized. When several contrapuntal lines are going simultaneously, the lines of the text are always emphasized by the top voice in high tessitura so that the meaning is never obscured. Aside from these contrapuntal sections, the remainder of the writing is strictly harmonic (as far as the voice parts are concerned) and the words almost always fall together in all parts.

Hovhaness, likewise, generally moves his words together in all parts in the harmonic writing. There is considerable contrapuntal relief and the faster moving parts are usually melismatic on a few syllables so that there is no problem of clarity. Often the contrapuntal entrances are built up from the bottom voices so that each entrance always dominates until it is succeeded by a higher entrance.

The first and fifth movement of the "Canticum" are in harmonic style with all the words falling simultaneously in all voices. The only other semblance of harmonic writing is found in the duets with the words again falling together. The contrapuntal writing is almost all of the strict canon variety. These passages differ from the other two works in that specific vocal lines do not tend to stand out from the others. Because of this and the frequent crossing of voices, the text is not always as clear.

One common feature of all three works is that the choral writing is almost always either strictly contrapuntal or strictly harmonic. The Barber does contain one section in which harmonic texture is injected into the midst of contrapuntal texture.

Ex. 6


15
- - ing,
- - gen,
— might give ourselves up.
— un - end - lich ver - traun.
SOPRANO (Tutti) III b p espr.
But when long - ing lays hold of us, O that
Hält Ver - lan - gen die Hand auf uns, hiel - ten
ALTO (Tutti) p div.
Fa-ther in Heav-en, Long - ing is Thy
Himm-li-scher Va-ter, Du gibst Ver - lan -
TENOR
- ing, Long - ing is Thy
- en, Du gibst Ver - lan -
BASS div. p
Fa-ther in Heav-en, Long - ing is Thy
Himm-li-scher Va-ter, Du gibst Ver - lan -
15
p
p
3
3

Throughout the history of music there has been a great fluctuation in the emphasis accorded the text. At times, much attention has been given to clarity of pronunciation, emphasis on important words, and musical accentuation which follows the natural accent of the words. These would seem to be basic requirements of good vocal style which has as its objective the conveyance of the general character of the text as well as its meaning. These principles however, are often inconsistent with historical practice.

There was a gradual development of these principles in the sixteenth century, first through the practice of English composers. The introduction of the vernacular into polyphonic music (c. 1550) was a major step in the direction of added textual importance. The anthems of Byrd contain many examples of careful interpretation of the text as do the dramatic works of Purcell. The influence of the Florentine Camerata, all all those who strove toward the monodic stile rappresentativo (i.e., Monteverdi), was of course strongly felt. German composers such as Schütz and J. S. Bach paid less attention to these textual principles and often indicate a preoccupation with purely musical consideration.

A tendency to emphasize the text at the expense of the music has often led to works which are mere "recitations." According to Stravinsky:

> Song, more and more bound to words, has finally become a sort of filler, thereby evidencing its decadence. From the moment song assumes as its calling the expression of the meaning of discourse,

> it leaves the realm of music and has nothing more in common with it.[1]

Davison speaks about striving for a

> desirable mean between text treatment that results in obscurity and one that yields to over-clarity.[2]

Bukofzer observes that

> there is a non-psychological attitude toward the text which does not try to express the words 'in' music, but to create a self-contained composition that respects text and music as two specifically different media.[3]

These principles of "correct" accentuation and text declamation however, do not present us with the means of judging the effectiveness of "correctness" of our three settings. Since text setting is entirely a personal matter with each composer as is his overall objective in the setting of text, the use of preconceived rules is as impossible as it is inadvisable. The purpose that these principles serve is therefore that of observation through comparison with a norm.

In the "Prayers of Kierkegaard," Barber has paid very close attention to the natural accent of the words. Important words are always emphasized. There are many notable examples of this careful accentuation and almost no instances of violation of the natural accents.

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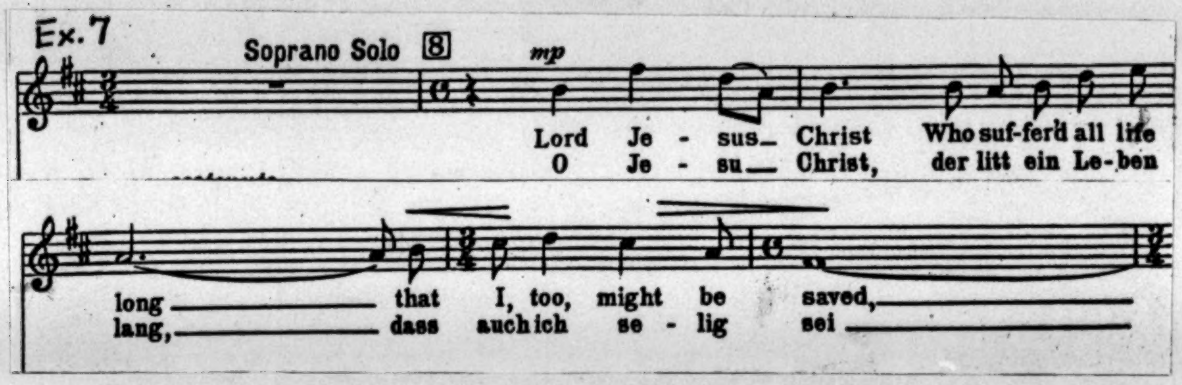
[1] Igor Stravinsky, Poetics of Music, (Cambridge: Harvard University Press, 1947), p. 42.

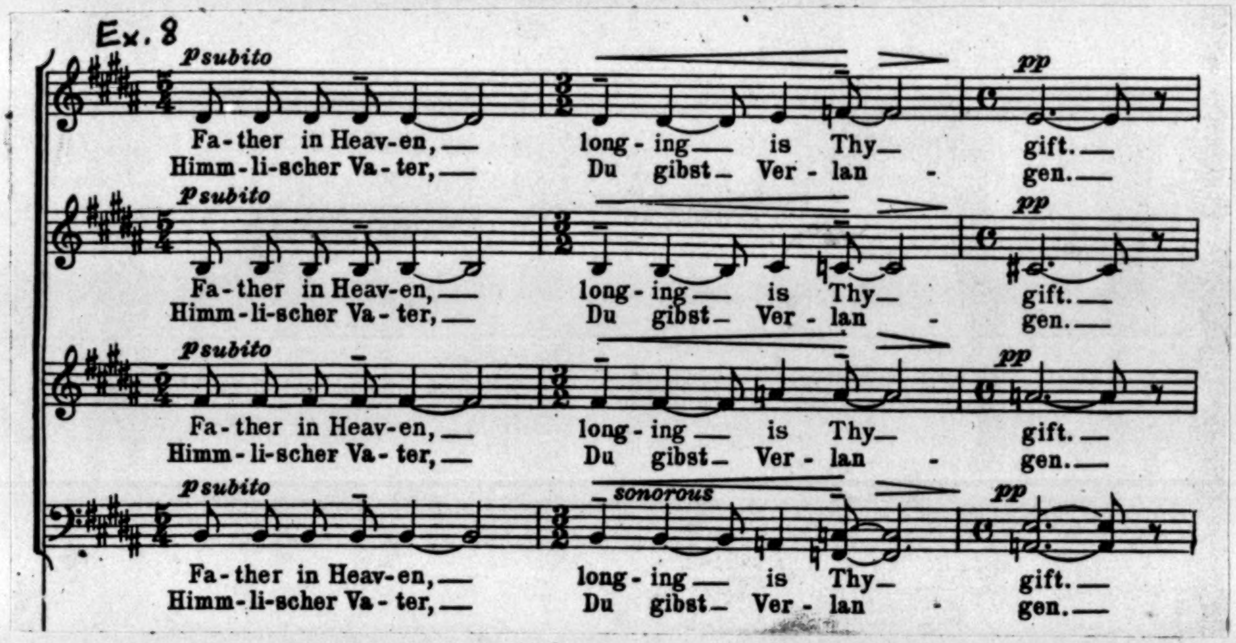
[2] Archibald T. Davison, The Techniques of Choral Composition (Cambridge: Harvard University Press, 1960), p. 148.

[3] Manfred Bukovzer, "The Neo-Baroque," Modern Music, XXII (March, April, 1945), p. 155.

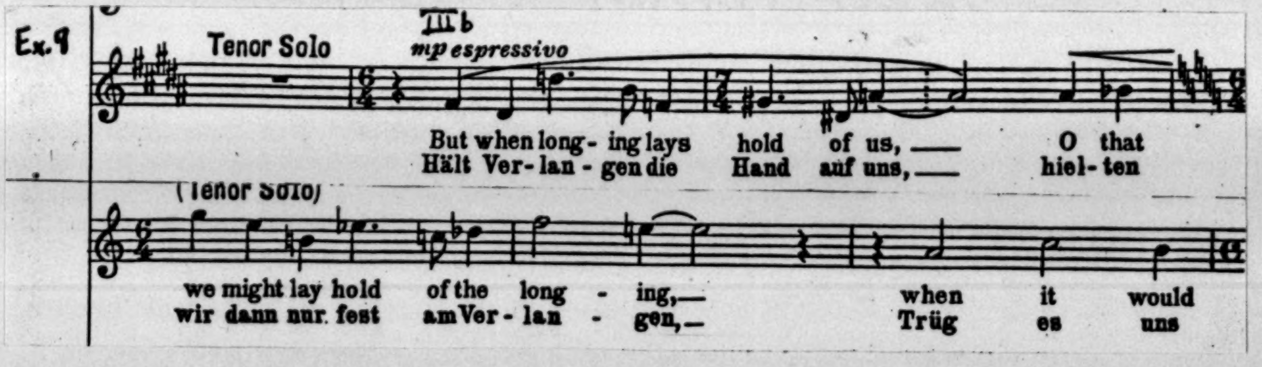
Ex. 7


Soprano Solo
8
mp
Lord Je - sus— Christ Who suf-fer'd all life
O Je - su— Christ, der litt ein Le-ben
long —— that I, too, might be saved, ——
lang, —— dass auch ich se - lig sei ——

Ex. 8

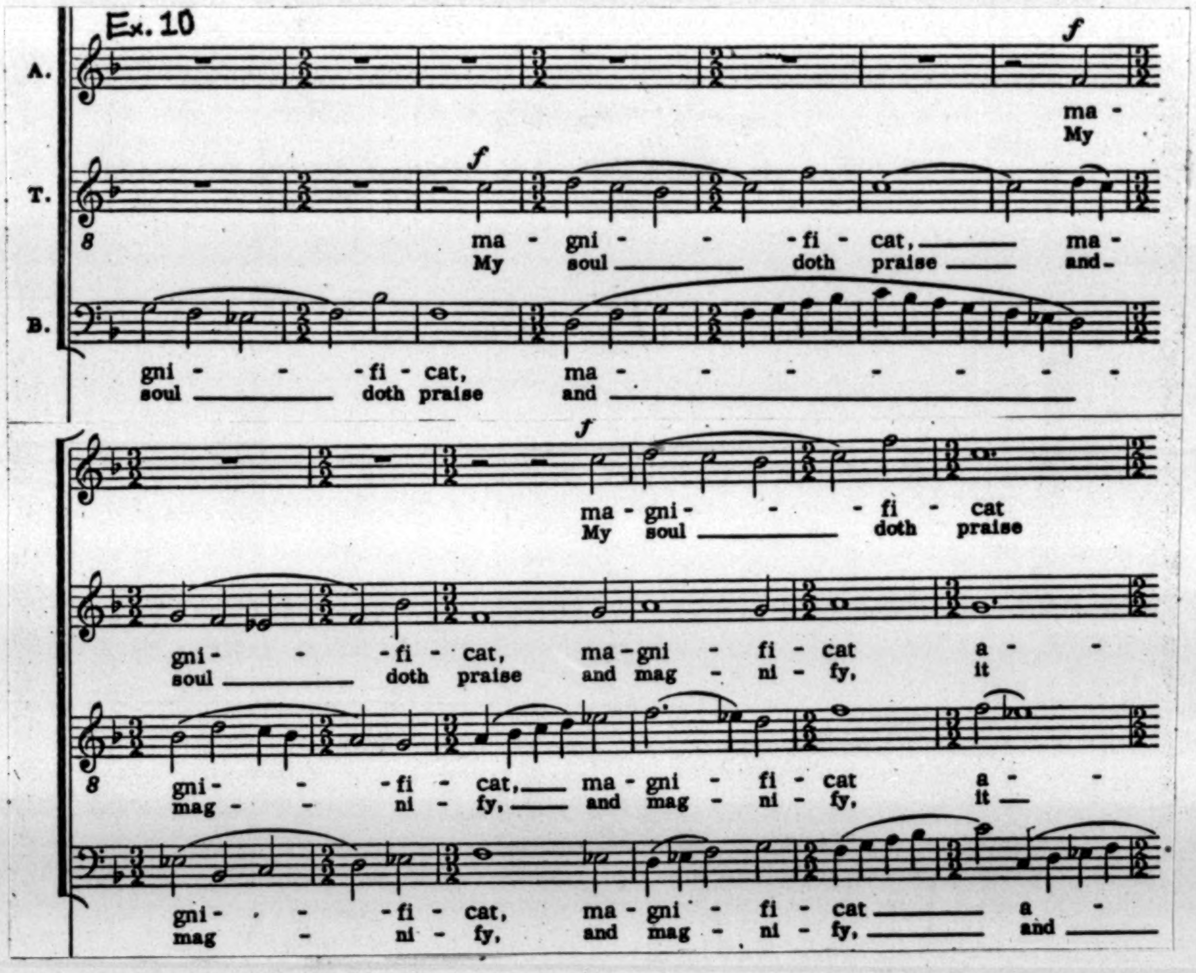

p subito
pp
sonorous
Fa-ther in Heav-en, — long-ing — is Thy— gift. —
Himm-li-scher Va-ter, — Du gibst — Ver-lan - gen. —

Ex. 9


Tenor Solo
IIIb
mp espressivo
But when long-ing lays hold of us, — O that
Hält Ver-lan-gen die Hand auf uns, — hiel-ten
(Tenor Solo)
we might lay hold of the long - ing, — when it would
wir dann nur fest am Ver-lan - gen, — Trüg es uns

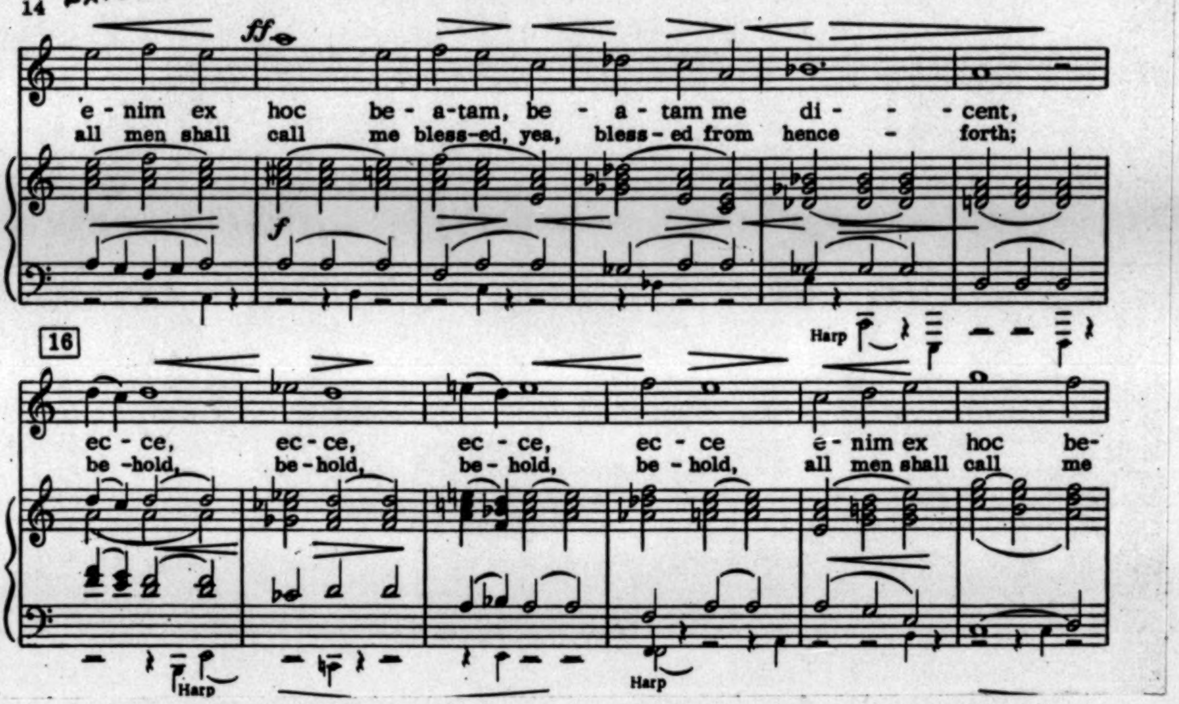
Hovhaness is not nearly as intent on natural accentuation as Barber although many of his lines are accented very well. The violations of natural accent usually occur when a melodic figure is repeated with new words or when a word or phrase is repeated with new music. In the second movement the word "magnificat" is set according to natural accent during its first two statements. The third statement however, places the weak syllable "fi" on a high note and often over-emphasizes "ma" by lengthening it in relation to the following syllables.

Ex. 10


A.
T.
B.
f
ma -
My
f
ma - gni - - - fi - cat, ma -
My soul doth praise and-
gni - - - fi - cat, ma - - - - - - - -
soul doth praise and
f
ma - gni - - - fi - cat
My soul doth praise
gni - - - fi - cat, ma - gni - fi - cat a -
soul doth praise and mag - ni - fy, it
gni - - - fi - cat, ma - gni - fi - cat a -
mag - - ni - fy, and mag - ni - fy, it
gni - - - fi - cat, ma - gni - fi - cat a -
mag - ni - fy, and mag - ni - fy, and

In the fourth movement the words "Quia respexit humiltatem ancillae suae," and "ecce" are set according to natural accent. Immediately following this however, the solo line reaches A on the unaccented word "hoc" and, again later on this same word, becomes the apex of a climax.

Ex. 11


14
ff
e-nim ex hoc be-a-tam, be-a-tam me di-cent,
all men shall call me bless-ed, yea, bless-ed from hence-forth;
f
Harp
16
ec-ce, ec-ce, ec-ce, ec-ce e-nim ex hoc be-
be-hold, be-hold, be-hold, be-hold, all men shall call me
Harp
Harp

Discussing accentuation in regard to Stravinsky, it is interesting to note his remarks concerning a technique of text-setting which he employed in "Renard."

> One important characteristic of Russian popular verse is that the accents of the spoken verse are ignored when the verse is sung. The recognition of the musical possibilities inherent in this fact was one of the most rejoicing discoveries of my life; I was like a man who suddenly finds that his finger can be bent from the second joint as well as from the first.[1]

It is purely conjecture of course, whether or not Stravinsky set the "Canticum" text with this technique in mind, but one thing is evident: words set with natural accent appear side by side with words in which all the unaccented spoken syllables are musically accented throughout the entire work.

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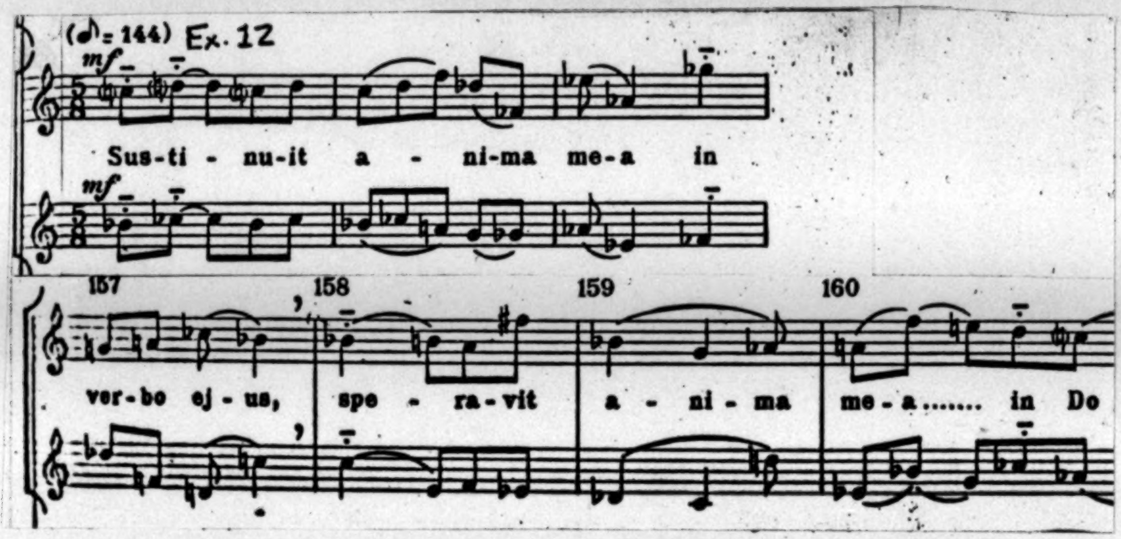
[1] Igor Stravinsky and Robert Craft, Expositions and Developments (Garden City, New York: Doubleday and Company, Inc., 1962), p. 138.


(♪= 144) Ex. 12
mf
Sus-ti - nu-it a - ni-ma me-a in
mf
157
158
159
160
ver-bo ej - us, spe - ra-vit a - ni - ma me - a....... in Do

In the above example note now the first syllable of the word "me-a" is accented on the first line and how the second syllable is accented on the second.

Of interest in the development of vocal music is the seventeenth-century device, "word painting," which seeks to imitate the exteriors of the text with some picturesque musical figure. Neither Barber nor Hovhaness engage in any kind of pictoral device of this nature. In the Stravinsky, however, we do find definite pictoral devices. Craft observes:

> Stravinsky's setting of words is always stylistic. He employs descriptive devices, of course, . . . but they are always composed within and by extensions of stylistic tradition.[1]

The character of the second movement is lyrical, both poetically and musically. In spite of the rigorous stylization of the movement, one can find some definite pictoral devices. One such atmospheric effect is the delicate fluttering of the flute to the words " . . .veni auster et perfla . . ."

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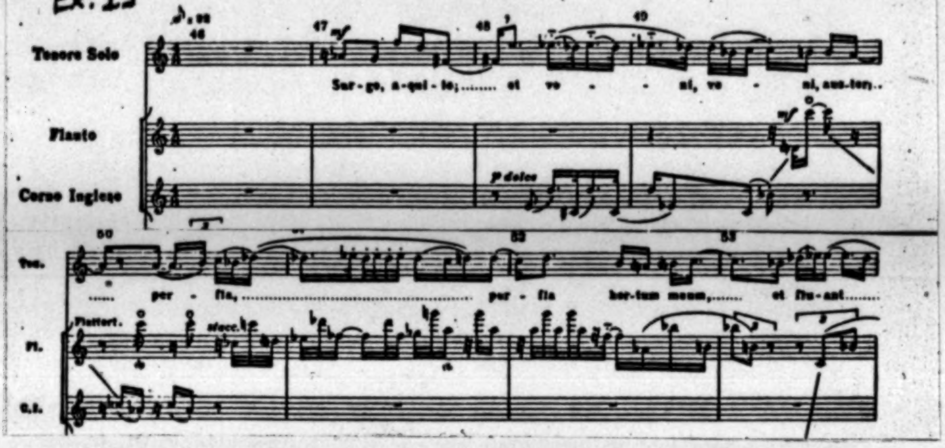
[1] Craft, p. 45.

Ex. 13

Surge, aquilo


Tenore Solo
Flauto
Corno Inglese
Sur-ge, a-qui-lo; .... et ve - - ni, ve - ni, aus-ter..
p dolce
mf
Ten.
Fl.
C.I.
Flatterz.
stacc.
...... per - fla, ... per - fla hor-tum me-um, ... et flu-ant ....

The above example of word painting is two-fold; first the fluttering of the flute, and second the melismatic figure on "perfla hortum meum" or blow upon my garden." In Fides the

> tribute to Faith prepares the ground for the succeeding episode for baritone and chorus, the soloist calling for the gift of faith in support of his unbelief: 'Credo, Domine, adjuva incredulitatem meam.' Here Stravinsky's music is filled with an emotion as profound as it is restrained. The composer has concentrated wholly on that most dramatic and essential human theme, the painful choice between faith and doubt. The emotional significance of the passage is illustrated by the tremendous opening phrase sung by the baritone, unaccompanied by any of the instruments, in a free rhythm 'quasi rubato, con discrezione e non forte.'"[1]

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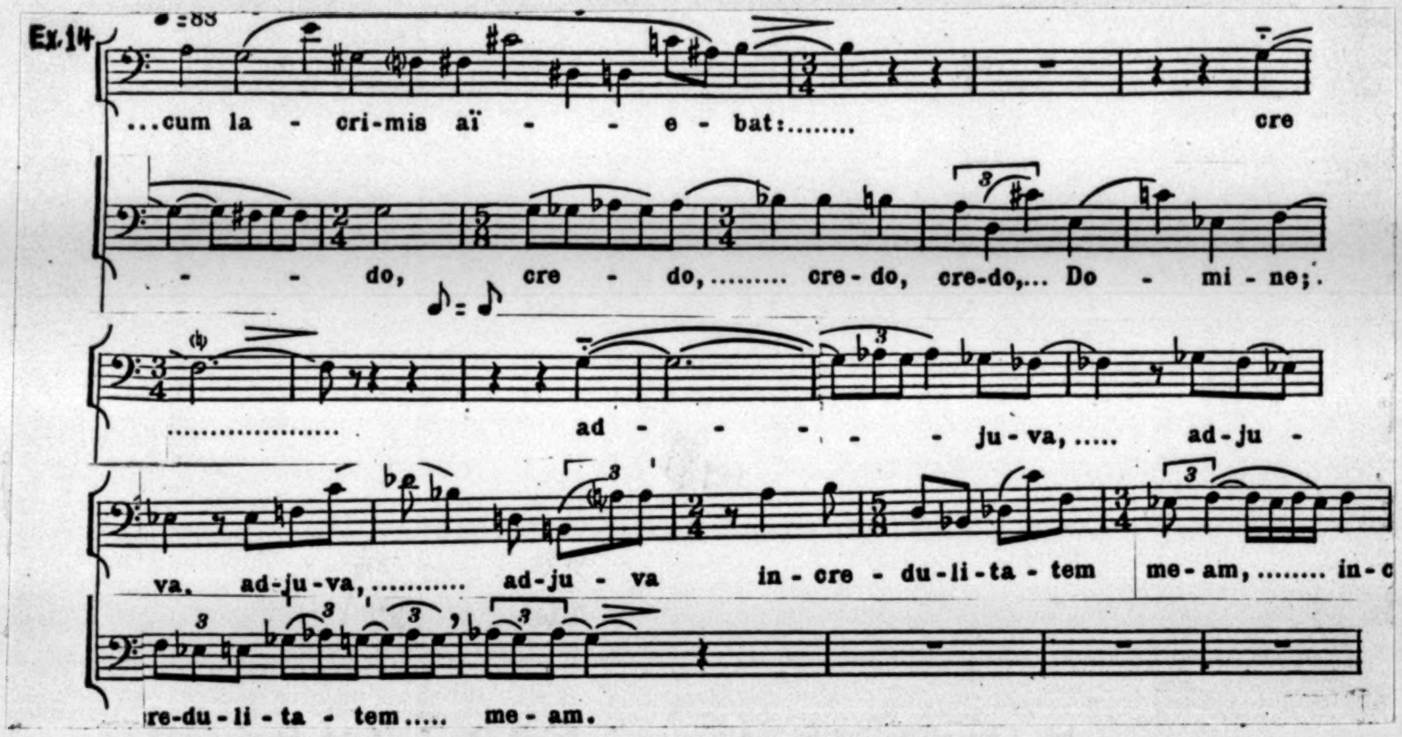
[1] Vlad, p. 195.

Ex. 14


♩ = 88
...cum la - cri-mis aï - - e - bat:........ cre
- - do, cre - do,......... cre-do, cre-do,... Do - mi - ne;.
♪ = ♪
.... ad - - - - - - ju-va,..... ad-ju -
va. ad-ju-va,........... ad-ju - va in-cre - du-li-ta - tem me-am,........ in-c
re-du-li-ta - tem..... me-am.

> It is an excellent example of the intensity of expression which can be attained when the extreme concentration and compactness of the melodic structure, enforced by the rules of serial writing which forbid the repetition of notes, is matched by a genuine, spontaneous creative urge. In this instance, every note has the greatest significance, every interval releases the utmost creative intensity of which it is capable.[1]

Summary

The preceding observations on text settings of the three composers would seem to indicate that a wide variety of approach is possible within the realm of fulfilling the meaning of the text. The Barber approach pays strict attention to the natural accentuation of the text from the smallest detail to the most basic ideas of the text without obscuring the meaning with minute pictoral devices. The overall handling of the formal inter-relationship of the text is conscious and thorough, resulting in a setting that is full of emotion and clarity. The concentration of Hovhaness on mood and atmosphere likewise results in an impressive setting which is emotionally effective. Stravinsky's overall sense of textual form (which will be more fully dealt with in the following chapter), his use of descriptive devices, and his highly stylized approach which permits intimate and intense expression, all contribute to an overall setting which is sensitive and poetic.

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[1] Vlad, pp. 195-196.

CHAPTER V

STRUCTURAL DESIGN

Form in the twentieth century has undergone less change than any other musical element. While melody, harmony, rhythm, tonality, color and texture have evidenced radical changes, the traditional principles of musical form have remained comparatively constant. Certainly there have been modifications and irregularities in the manner of realizing the established forms, but these have not threatened the basic principles. Since the principles of unity and variety, repetition and contrast, and relaxation and tension apply in all phases of life and art, it seems likely that these will not be abandoned in the near future. Considering the neo-classic movement which dominated musical thought from about 1930 to 1950, a certain reemphasis on form in general and specifically traditional forms, is likely for some years to come. "The traditional forms offer such ingenious solutions to the problem of unity and variety in music that they are not easily supplanted."[1]

Since we are dealing with the medium of vocal music which traditionally has had little to do with the more extended instrumental forms, our discussion of form will of necessity be concerned with smaller, more simple structures. Since the problem of form in vocal music is somewhat different than that of instrumental music, owing to the presence of a text, the solution to the problem requires a completely different handling. It is significant that the larger instrumental forms evolved, to a great extent, from the earlier vocal forms. While great development has taken place in the evolution of instrumental forms, there has been less change in the vocal forms. It is not surprizing then to find in contemporary vocal practice, a reliance on the early forms.

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[1] Machlis, p. 63.

There is very little similarity between these three works in the matter of form. This is due to the wide differences in the personal styles of the three composers, each style requiring its own manner of formal organization. While there are examples of all three using the same basic formal idea, each one is handled in a very individual manner. In some cases it is difficult to pin-point a definite form because of the freedom with which it is used. The attempt is made however, for the sake of classification and comparison.

There is a need to clarify the distinction between ternary and "rounded" binary form inasmuch as both may be expressed with the same symbol arrangement. According to Apel,

> the binary form is essentially a stylistic and structural entity, a unified whole which, like many phrases in music, falls into two halves, the second of which forms the logical and necessary completion of the first. The ternary form, on the other hand, is usually the sum of three single units each of which is complete in itself.[1]

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[1] Apel, p. 87.

The difference may be illustrated on one hand by the usual tonal relationships of these forms. In the binary form the first section is harmonically "open," that is, beginning in the tonic key and leading to the dominant; the second section then goes back from the dominant to the tonic. In the ternary form the second section does not close in the tonic key, thereby necessitating the third section which reestablishes the principal tonality. The binary and "rounded" binary forms tend to be more continuous while the ternary are basically sectional.

Aside from the tonal implications the forms exist on a thematic basis as well. The contrasting theme is related to the main theme in various ways and in various degrees. It may take the form of (1) "a deviation from the basic shape"; (2) "a new shape developed out of the first section"; or (3) " a development which breaks down or elaborates elements from the first section."[1] The binary form tends to use the same or similar material throughout, while the ternary uses material of significant contrast. This thematic characteristic will be used to determine the distinction between "rounded" binary form and ternary form with or without the existence of traditional tonal procedure.

Within the binary classification we find one movement from each work. The second movement of the "Prayers of Kierkegaard" is in "rounded" binary form. Hovhaness uses "rounded" binary form in the fourth movement for soprano solo. In it the contrasting sections are based on the same motif although it is varied rhythmically.

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[1] Josef Rufer, Composition with Twelve Notes Related Only To One Another, trans. Humphrey Searle (London: Barrie and Rockliff, 1961), p. 33.

Stravinsky uses regular binary form in the Caritas section of the third movement. Here there is complete contrast between the use of instruments in the first part and the choral canon in the second.

Although ternary form is considered to be quite common, except for one "borderline" example by Hovhaness, Stravinsky is the only composer to utilize this form. The Hovhaness example, the ninth movement for tenor and male chorus, earns the classification through the contrast of the tenor and the chorus, although the sections are otherwise so short and continuous that the binary would apply almost as well. Stravinsky utilizes ternary a total of five times out of a possibility of eight. This form is used in movements one, four, five and in the Spes and Fides sections of the third movement. All of these cases are consistent in containing marked divisions between each section.

The next formal classification we will consider will have the general label of variation form. There is a wide range of possibilities within this classification, the distinguishing feature being: each section is related through some sort of variation of the original material. This often implies that there is very little contrast between sections although this is not always the case. Barber, in the first movement, relates four sections together through the consistent use of variation. In this instance there is great contrast between the sections. The first section is a chant, the second is an instrumental passage which uses one of the chant motifs, and the third and fifth are full choral "outbursts" on two of the chant motifs. The fourth section is the longest and most developed. In it the device of "points of imitation" is used to present most of the chant motifs in a contrapuntal setting. It serves as a sort of development section for the chant. This movement is close to being a continuation[1] form as opposed to a repetition form. A deciding factor is the similarity of the third and fifth sections, and the wide variety of treatment between the various sections.

Stravinsky in the second movement for tenor solo uses variation form. It is noted that the use of the twelve-tone system in itself is evidence of a systematic use of variation. This movement differs from all the others in the main body of the work in that it has no clearly defined and contrasting sections. It does have however, landmarks which appear in each section so that they are related to each other.

It is in variation form that Hovhaness feels most comfortable. Movements one, two, three, five, six, seven and eight fit within this category. There is great similarity of approach within them; themes are spun out and repeated over and over in small segments and in their entirety. There is a remarkable lack of strong contrasting material in all of these movements.

Each of the composers includes at least one through-composed movement. With Barber it is the final section, the chorale; with Stravinsky it is the opening "Dedicatio"; and with Hovhaness it is movements number ten, eleven and twelve. The eleventh movement tends toward a more sectional classification because of the fact that its introduction and choral "murmuring" passage are repeated. Since these are not a part of the main body of the movement however, they do not affect the form other than standing in the relationship of introduction and coda. The twelfth movement divides into definite sections which do not relate to each other. The movement as a whole does not relate thematically to any of the other movements but its final choral passage in organum style is reminiscent of the initial choral entrance of the work. Contrapuntal and imitative devices are used for short passages.

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[1] Apel makes a differentiation between repetition and continuation form, the latter including (1) the imitative forms: motet, ricercare and fugue; and (2) the cantus firmus forms: organum, thirteenth-century motet and choral compositions. Although many aspects of these are present in the three works under consideration they are used as devices within a larger form rather than being used to create their own forms.

There is one movement left which does not readily fit into any of the foregoing classifications. The developmental third movement of the "Prayers of Kierkegaard" is very definitely sectional but the sections do not relate specifically to each other. Inasmuch as this movement develops some of the material in the first movement and even repeats the second movement theme, it could be classified as being the "development section" of the work as a whole. Certainly its key scheme, in a constant state of movement, fits that description. The fact is however, it presents two important themes that appear in no other movement. A great deal of the movement tends toward the "continuation" classification with its contrapuntal involvement. The movement as a whole however, is too sectionalized for that classification. Perhaps it may best be called a free, developmental form with three sections. Probably no other movement under consideration has as much sustained drive.

Of the three works under consideration the "Canticum" has the clearest, most precise form. All sections are very definitely marked and separated from each other. The "Magnificat" with its preference for variation, contains little distinction between sections although each movement is an antity in itself. The "Prayers of Kierkegaard" employs the standard form in the freest manner, yet it more closely resembles the more extensive instrumental formal approach. There are many comparisons to sonata-form, with its developmental character. (The final orchestral section at No. 21 stands in a kind of recapitulation relationship to the entire work.) The work also resembles, with its four movement plan, the four movement symphony.

The form of a choral piece is usually influence to a great extent by the text, its form and the way that it is presented. The text may in some cases be the strongest organizing factor in the composition, the musical ideas originating from the textual ideas. The composer sensitive to the drama of the text may portray every change of thought and mood directly in the music. This conception of textual importance on form is, of course, subject to the individual judgment of the composer on the matter. Stravinsky on occasion has rejected this view:

> The direct influence of text on form is of secondary importance. Form of text is more often adjusted to musical form.[1]

Text is found to have great importance as an influence on form in the "Prayers of Kierkegaard." The text consists of four prayers, each serving as a separate movement. The first prayer is repeated twice, the first time in chant, the second in contrapuntal setting. The first line reads: "Thou Who art unchangeable, Whom nothing changes, . . " This idea is reiterated in the final line: "But nothing changes Thee, O Thou unchanging!" Barber responds to this by using the two motifs of the first line in a full choral setting to state the last line. This last line is set in the same manner at the conclusion of the repetition of the text, giving the entire movement its greatest unity. The form of this first movement then is created almost entirely from the implications of the text.

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[1] Stravinsky, Poetics of Music, p. 154.

The second movement states the text once only. It is divided into two equal portions, the second forming the second section of the movement. At the conclusion of the text there has still been no return to the melodic material from the beginning. Feeling a need to restate this material, Barber repeats the first line twice at the end, "rounding" out the form. In this instance the text is used in a subservient manner to the musical form,[1] the first line being repeated to restate the theme.

The third prayer is divided into three portions, each of which comprises a section in the third movement. The first portion begins with the words "Father in Heaven," and ends with "Father in Heaven, longing is thy gift." This gives Barber the opportunity to "round" out the first section musically with a return to the material of the first line. The second section begins: "But when longing lays hold of us, oh that we might lay hold of the longing." The key word here is "longing" which sets the mood of the music, this section being the most dissonant and complex. The text, "When Thou in the longing dost offer us the highest good, oh, that we might hold it fast!" leads into the powerful double chorus section with its "hammering" chords over the passacaglia figure. The contrast in mood of the text leads to the great contrast of musical style and material between these two sections. The third section builds up great tension resolving into the first section of the fourth movement, the instrumental "recapitulation."

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[1] In this instance Barber's practice is consistent with Stravinsky's feeling about the relationship between text and form. (Chapter IV, p. 140-141)

The first chorus entrance of the movement states the first line of the final prayer, "Father in Heaven!" on the same motifs, (a) and (n), as the orchestra. The excitement gradually recedes into the quiet of the chorale in the final movement.

The whole work is a brilliant example of the influence of text on form. Not only are the musical sections clearly indicated by the sections of the text but the underlying meaning of particular words find expression in the style and mood of each movement and within each movement.

The text of the "Magnificat" is divided into eleven statements. Each statement serves as a movement with the exception of the fifth movement which is based on "Omnes generationes," the last two words of the fourth movement. In most cases portions of the text are repeated. This is done in some part for textual emphasis, but for the most part, for purely musical reasons. Within each movement there is very little effect of the text upon the musical form.

In the "Canticum Sacrum" the relationship of text to form is apparent to an unusual degree. While the text is drawn from several sources and does not present a single textual thesis, it has a kind of spiritual unity which derives from the Apostolic virtues of the Saint in whose name the work was composed.

> The aim of all the various literary themes, some of them taken from the Gospel according to St. Mark, the rest from the Song of Songs, the Epistle of St. John the Evangelist and the Book of Psalms in the Latin version of the Vulgate, is to symbolize the state of the Church Militant. Parallel with the underlying meaning of the texts the architecture of the music is built up, both in its broad outlines and in its more subtle inner structure.[1]

The command of the first movement: "Go ye into all the world, and preach the gospel to every creature," is fulfilled in the last movement; "And they went forth, and preached everywhere, the Lord working with them, and confirming the word with signs following." The musical relationship between these two movements parallels the textual relationship. In the first movement the command has a future implication. The use of retrograde in the final movement is indicative of the future having become past.

The serial movements deal with the structure of the church to be preached. The second is from the Old Testament and deals with earthly love. The emphasis of the Caritas section of the third movement is on heavenly love. The continuity of Old and New Testaments is illustrated in this section by the two selections of text. The third movement in its entirety represents the trinity of virtues. The fourth movement, following immediately after Fides is a quotation from the Gospel concerning the gift of faith. This emphasis on Faith through the close connection between these two movements, probably accounts for the change in the traditional order of the Virtues from Faith, Hope, and Charity, to Charity, Hope, and Faith. In the first place, this arrangement gives a structurally more important position to Faith, and in the second, it places the New Testament reference in an adjacent position following the Old Testament reference. The first refers to the role of Faith in society, and the second, within the individual. This close textual relationship reveals itself in the music through the use of the same tone row in both movements.

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[1] Vlad, p. 188.

Inner Unity

Within the structural framework of a composition there exists an inner relationship between the various elements that go into the making of music. Independent of the outer form is this inner relationship which holds together and sustains the contents of the composition. Apel describes the relationship between outer form and inner form in the following manner:

> If we conceive of the sound-material as a somewhat amorphous substance comparable to the flesh and cells of a body, then form might be said to represent the support by which this substance is held and shaped, this support being of two kinds: one forming a highly complicated inner structure comparable to the bones and muscles (form in a composition); the other determining its outer contour, somewhat like the skin (form of a composition).[1]

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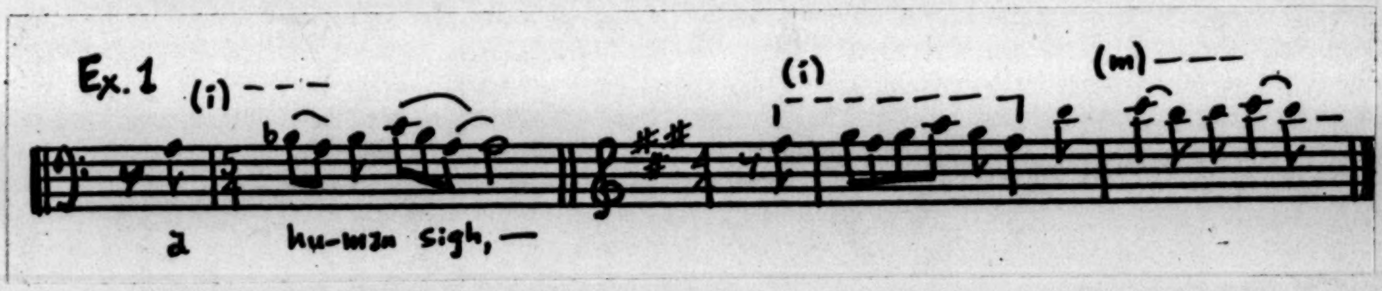
[1] Apel, p. 277.

The same principles of unity and variety apply to the inner form as well as to the outer form. Inner unity derives from motivic consistency and it may be achieved in many ways through the reuse of thematic germs in repetition, sequence, transposition, variation or transformation, and through the use of unifying contrapuntal devices. A systematic study of the three works from the standpoing of inner unity reveals many similarities and many differences.

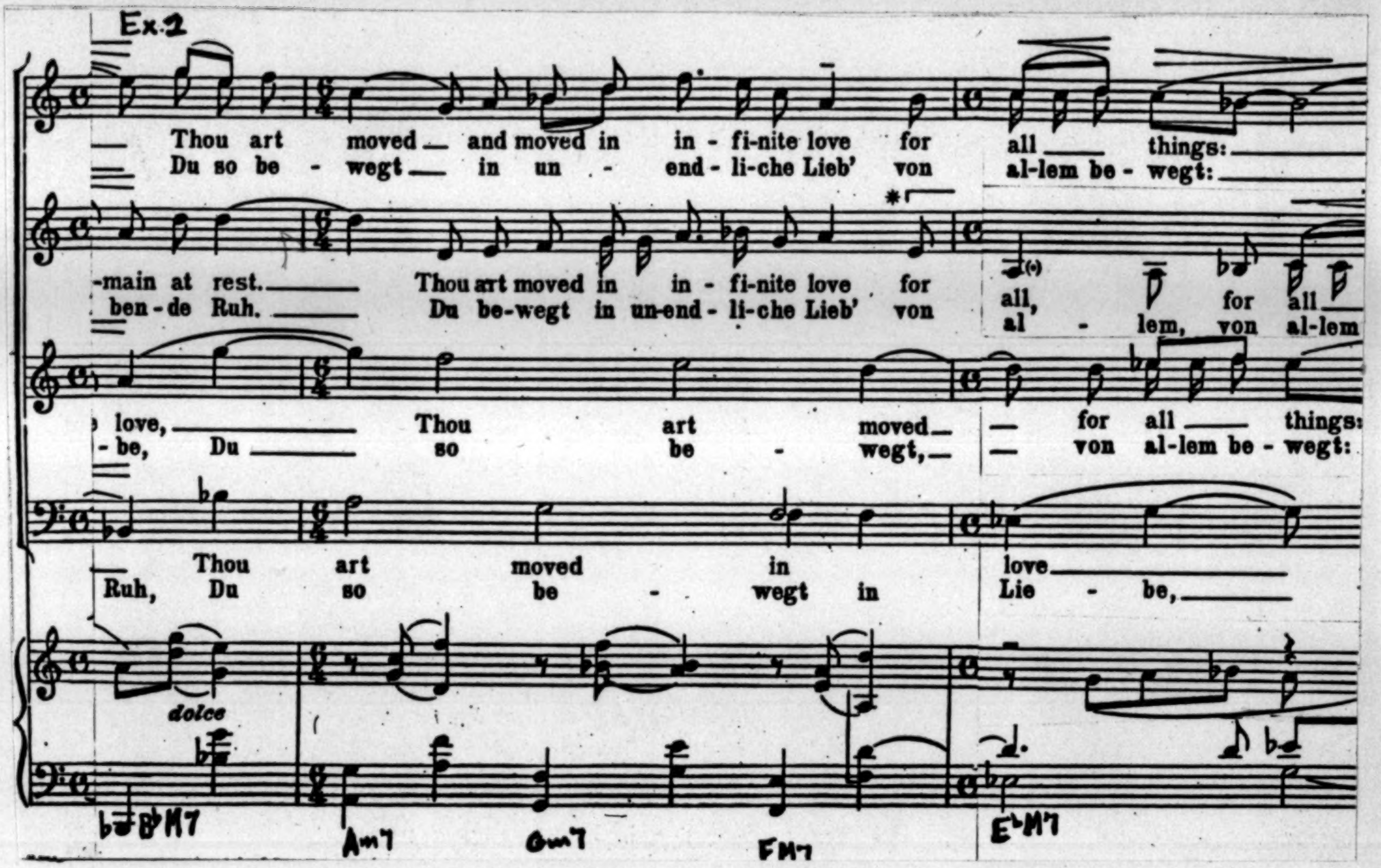
The first movement of the "Prayers of Kierkegaard" utilizes repetition and variation consistently. Smaller sections are not repeated as such but the thematic material of the chant is repeated faithfully on many occasions. There is some transposition of melodic material but most of the time the motifs are stated on the original pitches. The instrumental passage immediately following the chant presents a good example of thematic transformation inasmuch as the "new" theme consists of the motif (i) and the extension (m).

Ex. 1



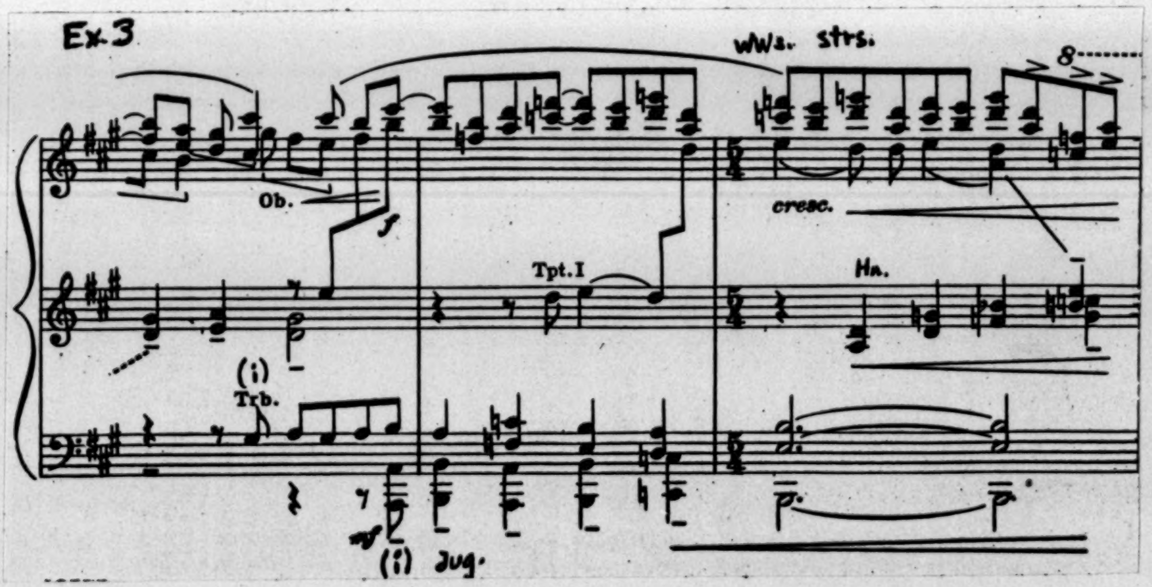
There is one example of sequence worth noting. The series of 7-6 suspensions in bass and tenor in measures 40, 41, and 42 create a sequential harmonic pattern in the accompaniment consisting of a descending progression of seventh chords.

Ex.2


Thou art moved and moved in in-fi-nite love for all things:
Du so be-wegt in un-end-li-che Lieb' von al-lem be-wegt:
-main at rest. Thou art moved in in-fi-nite love for all, for all
ben-de Ruh. Du be-wegt in un-end-li-che Lieb' von al-lem, von al-lem
love, Thou art moved for all things:
-be, Du so be-wegt, von al-lem be-wegt:
Thou art moved in love
Ruh, Du so be-wegt in Lie-be,
dolce
B♭M7
Am7
Gm7
FM7
E♭M7

Canonic treatment of the chant motifs in the contrapuntal section and canonic treatment of the theme in the instrumental passage serve as unifying factors. The device of augmentation is used in the latter passage to build up to the climax.

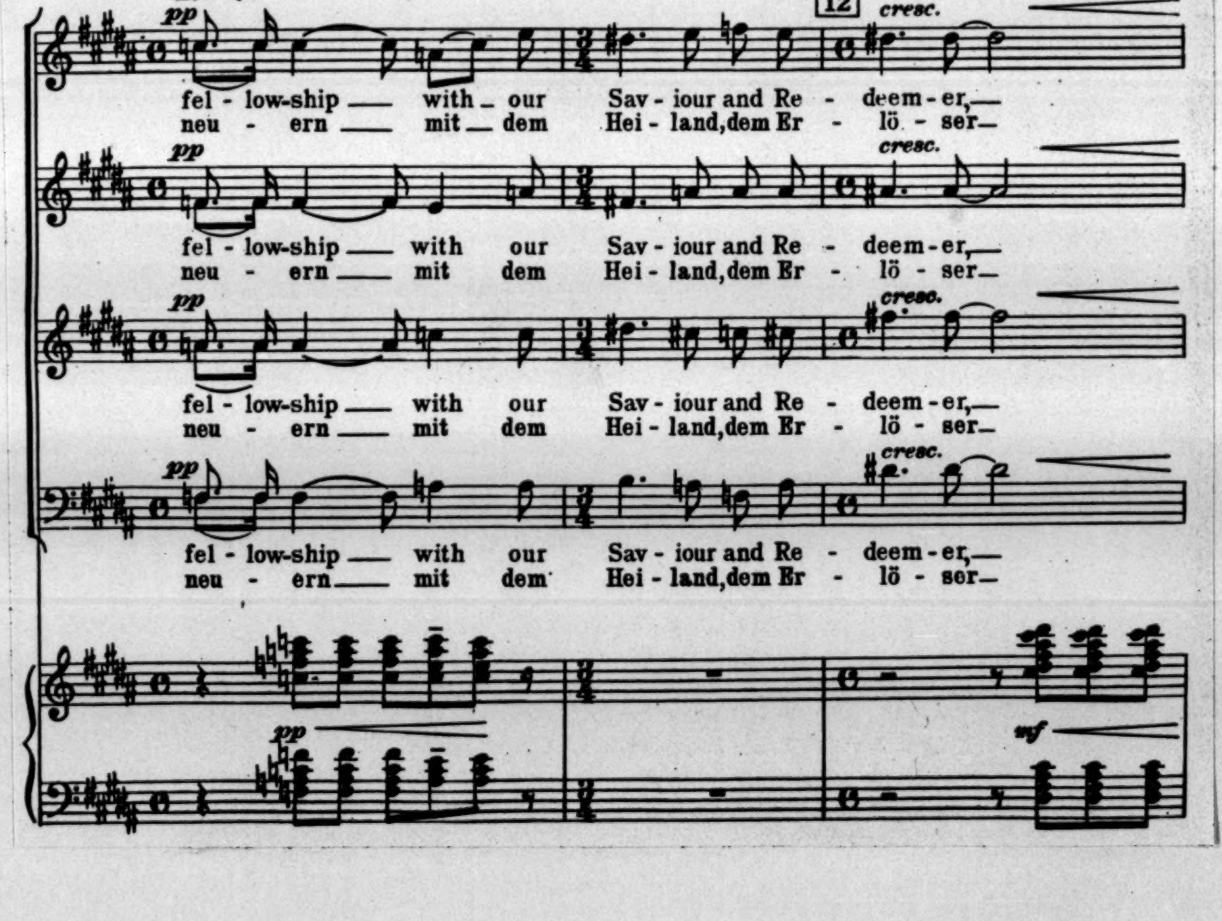
Ex.3


WWs. strs.
8
Ob.
f
cresc.
Tpt.I
Hn.
(i)
Trb.
mf
(i) Aug.

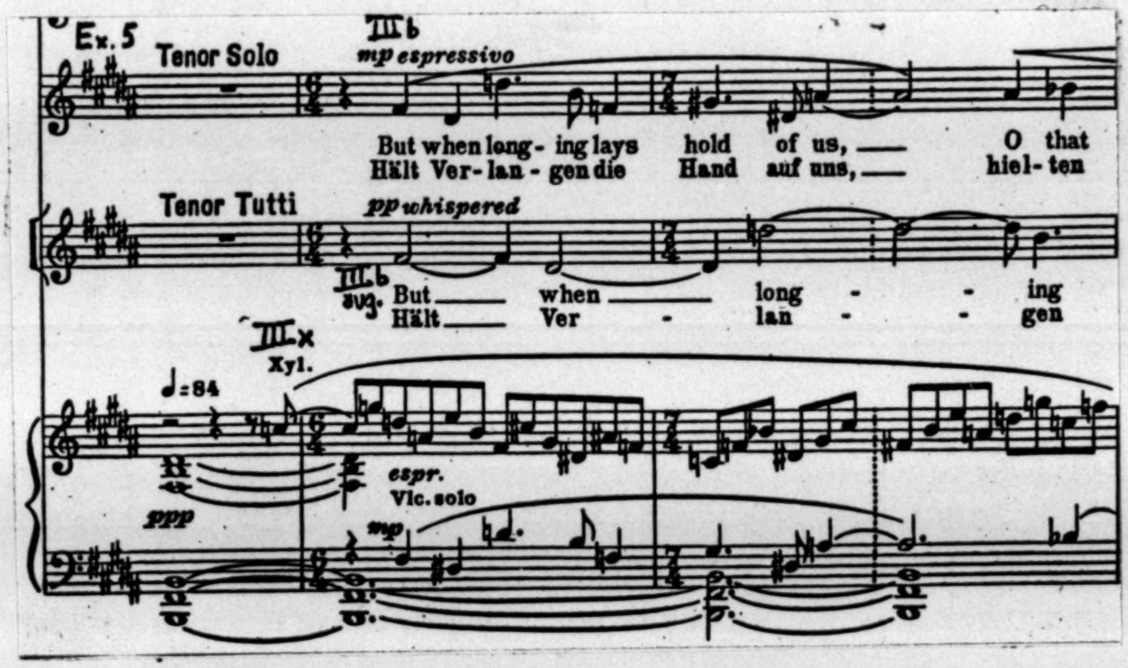
A statement of the first chant motif (a) opens the second movement. The main theme is repeated in the orchestra and the voice but there is little variation or transformation. The movement is unified by the triplet passacaglia figure in the orchestra which runs throughout.

The first section of the third movement, being related to the first movement through a transformation of motif (i), is unified by an eighth-note rhythmic pattern which is used in both chorus and strings. Whenever the voices reach a sustained note, the strings, also in chordal style, take up the pattern keeping it constant throughout the section.

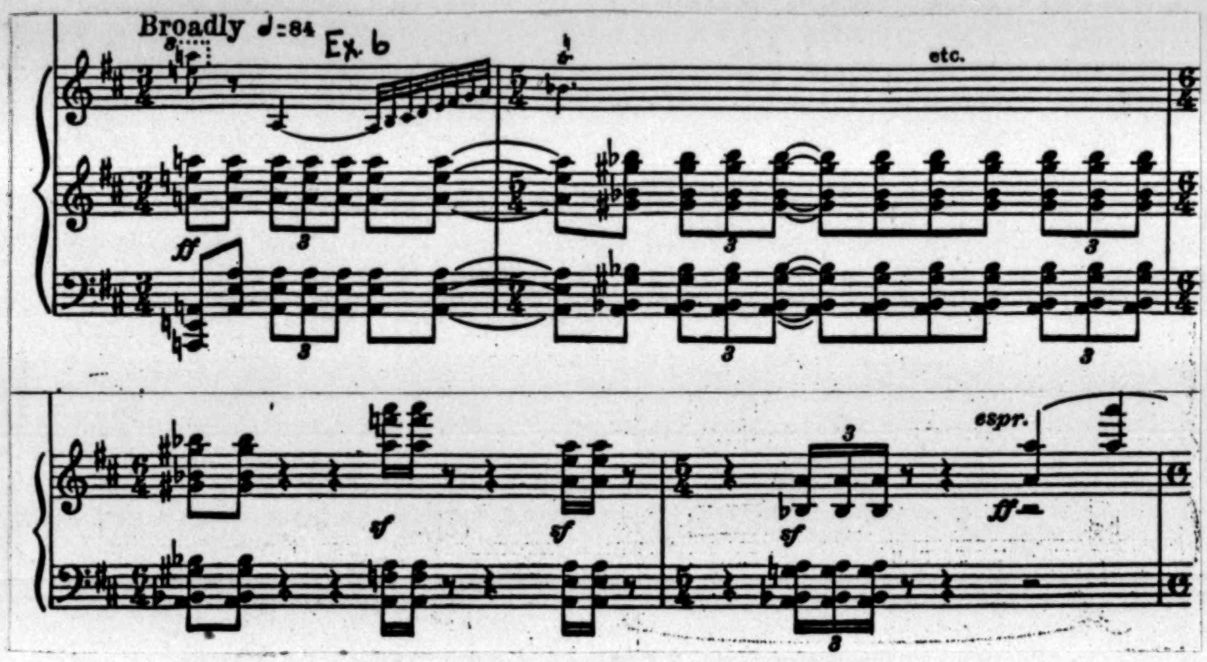
Ex. 4


12
pp
cresc.
mf
fel - low-ship ___ with ___ our Sav - iour and Re - deem - er, ___
neu - ern ___ mit ___ dem Hei - land, dem Er - lö - ser ___

The second section of the third movement is unified through the use of canonic devices. The thematic material, consistently chromatic in character, is frequently transposed but rarely varied. The device of augmentation is utilized from the beginning as the tenor section states the theme (IIIb) in strict augmented fashion simultaneously with the first statement in the solo tenor. The chromatic eighth-note passacaglia figure (IIIx), beginning in the xylophone, runs throughout the section.

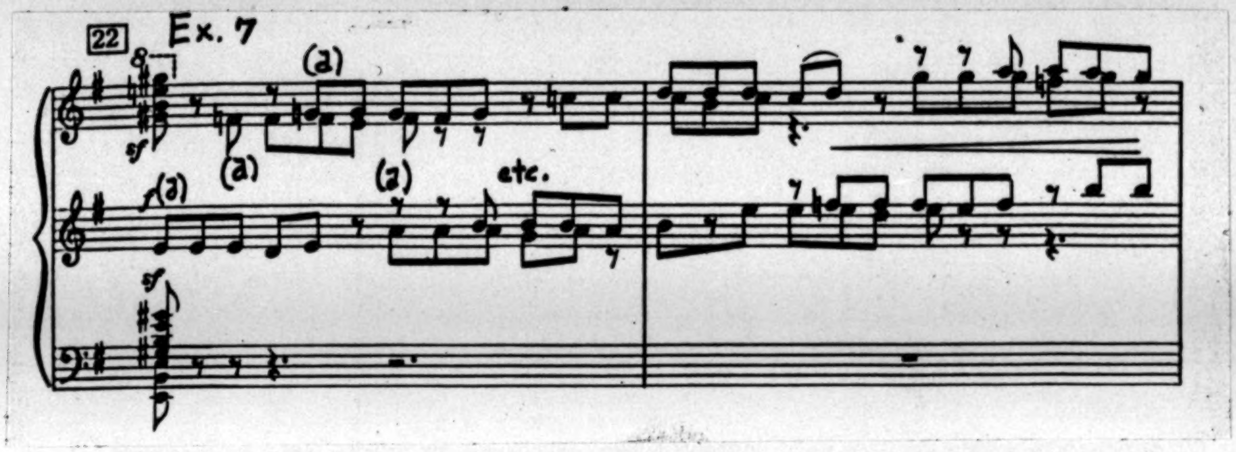

Ex. 5
Tenor Solo
IIIb
mp espressivo
But when long - ing lays hold of us, ___ O that
Hält Ver - lan - gen die Hand auf uns, ___ hiel - ten
Tenor Tutti
pp whispered
IIIb aug.
But ___ when ___ long - - ing
Hält ___ Ver - lan - - gen
IIIx
Xyl.
♩=84
ppp
espr.
Vlc. solo
mp

The second section is related to the first by the inclusion of the repeated rhythmic pattern into the contrapuntal texture (IIIa). This appears at the end of the section and leads into the statement of the passacaglia theme (IIIc), of the third section. Once the passacaglia has moved from the voices to the orchestra, a "hammering" figure is set up in double chorus. This figure relates loosely to the (i) motif of the chant as well as to the rhythmic figure of the first section, (IIIa). After an increase in tempo, texture, dynamics, and overall tension, the passacaglia theme is presented in augmentation in the basses of both orchestra and chorus. As the tension mounts the eighth-note rhythmic pattern is returned and transformed into triplets and then to sixteenth notes.



The first section of the fourth movement features the (a) motif with a new answering motif, (m), in rapid imitation by separate sections of the orchestra. There is much sequential treatment here. An unusual example of stretto occurs for two measures at No. 22 as entrances are made on very third micro-beat in the 12/8 meter. On closer examination the psuedo-stretto turns out more closely to resemble the sequence of a five-note figure, since each voice stops after the initial announcement, and there are never more than three notes sounding at any time.

Ex. 7



The final choral passage of this section utilizes the same motifs in the voices in a canonic manner, the entrances increasing in regularity and undergoing a certain rhythmic transformation. This final section of the movement is remarkable in that with the exception of a brief entrance of the second movement theme, the (a) and (n) motifs are used to the complete exclusion of any other material.

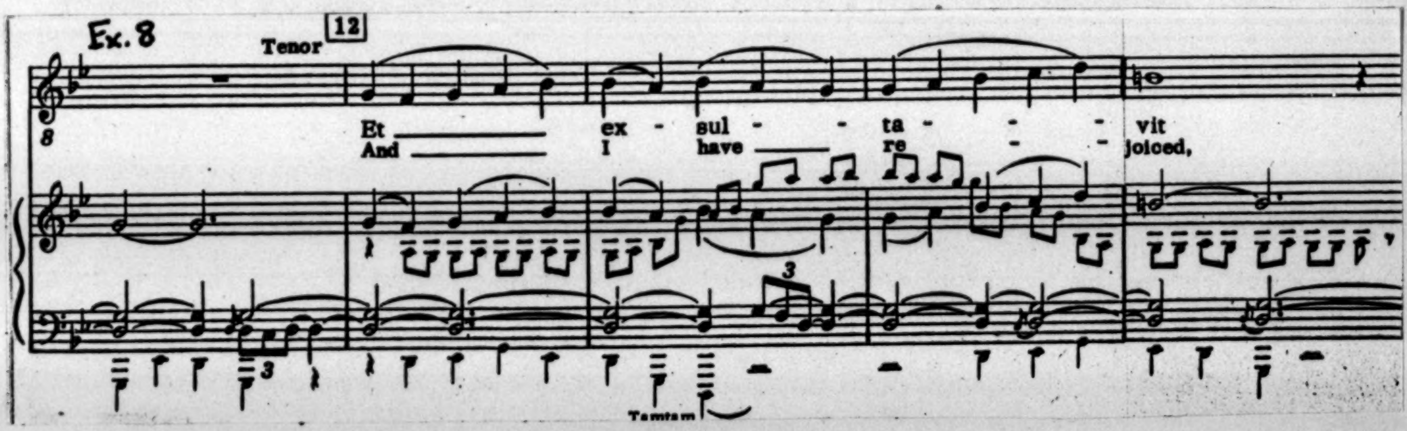
The final section, being very short and in the form of a chorale, contains very few obvious devices of unity. Other than a harmonic progression which gives unity, the main unifying factor is the use of melodic transformation in a very loose manner.

Throughout the work as a whole Barber utilizes thematic and rhythmic repetition and variation to a great degree. Sequence is used sparingly. There is great use made of contrapuntal devices, principally the canon and the passacaglia. There are three uses of the passacaglia, two of them occuring in the third movement.

In the "Magnificat" the ragas which are used throughout contribute to the unity of each movement. The same thing is true of the "murmuring" passages. Both of these devices help to unify the work as a whole and as individual movements. The first movement utilizes exact repetition of its melodic motifs almost entirely. The same is true of almost every movement. The chorus entrance of the second movement is a sort of thematic transformation in augmentation of the material introduced by the orchestra. The device of canon is used in the application of a further transformation of the first choral entrance.

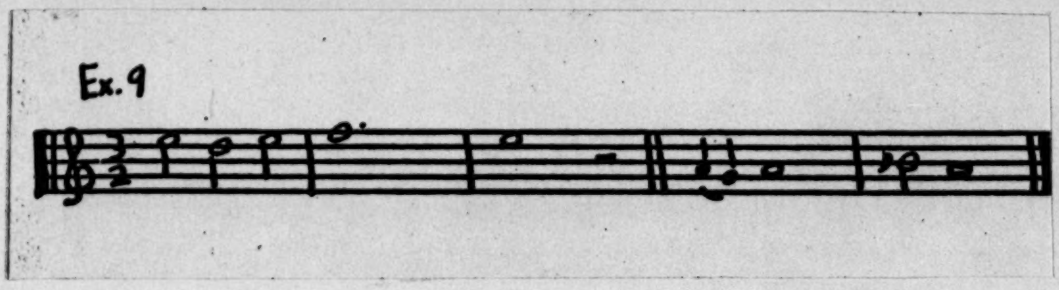
The third movement utilizes a great deal of repetition. The melodic line is made up almost entirely of variations of the initial motifs. The second measure contains a transposition of the first two notes of the first measure followed by an inversion of the last three. The third measure is also a transposed variation. The movement contains a "running" eighth-note pattern which continues intermittently throughout.

Ex. 8



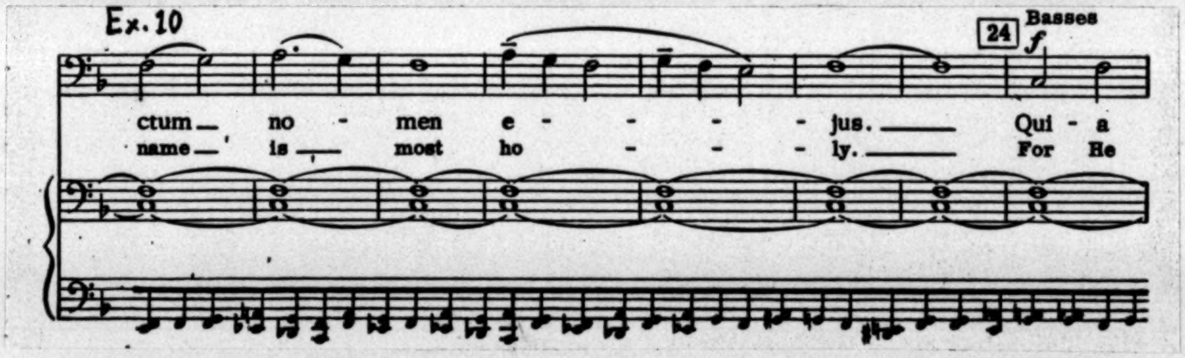
The fourth movement utilizes repetition and sequence. The second theme is related to the first through rhythmic diminution, variation, and transposition.

Ex. 9



The fifth movement employs the unifying device of canon. There is also an eighth-note figure in the harp which runs through most of the movement. The bass solo of the sixth movement develops through gradual variation, transformation, and fragmentary repetition. The final cadence of the solo contains an example of melodic sequence.

Ex. 10

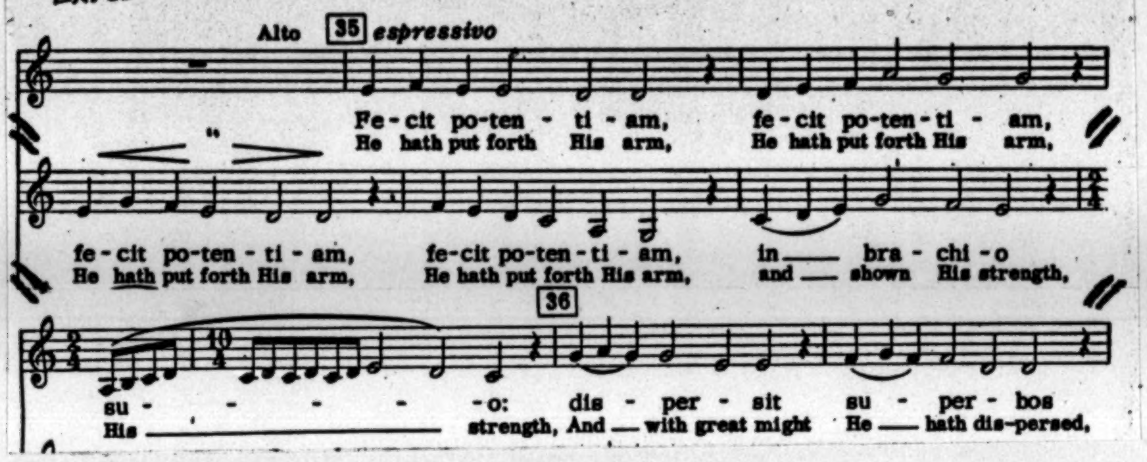


24
Basses
f
ctum no - men e - - - - jus. Qui - a
name is most ho - - - ly. For He

The first part of the solo theme is then used by the chorus in the fugato section. There is considerable thematic transformation here.

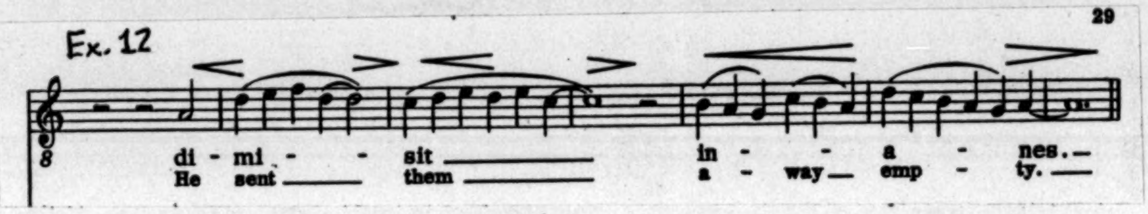
The eighth movement contains a great deal of exact repetition and some variation. The movement is further unified by a quarter-note ostinato figure in the harp. In the eighth movement the alto solo consists of a one-measure motif which is repeated four times, either sequentially or in variation. The rhythmic pattern is always the same. A further unifying device is the use of the melismatic cadence figure which appears three times in the movement.

Ex. 11


Alto
35
espressivo
Fe-cit po-ten - ti - am, fe-cit po-ten-ti - am,
He hath put forth His arm, He hath put forth His arm,
fe-cit po-ten-ti-am, fe-cit po-ten-ti-am, in bra-chi-o
He hath put forth His arm, He hath put forth His arm, and shown His strength,
36
su - - - - - -o: dis - per - sit su - per - bos
His strength, And with great might He hath dis-persed,

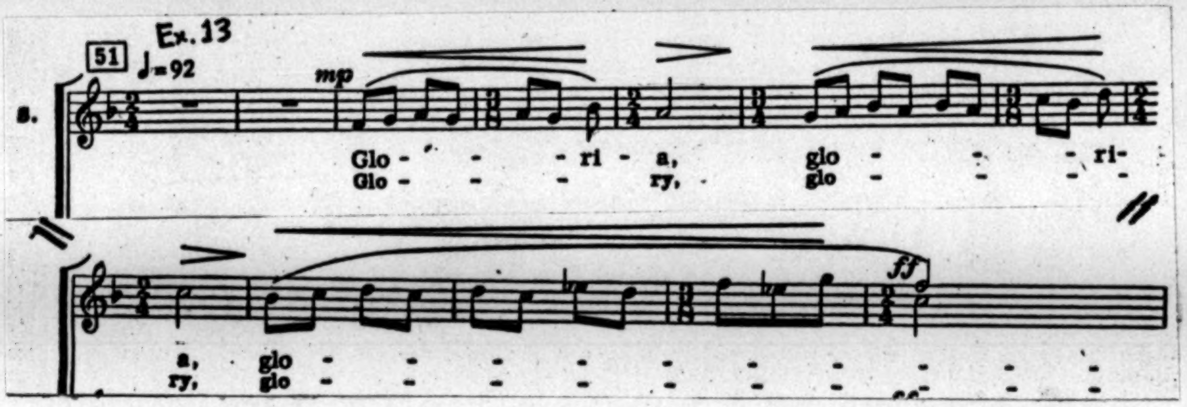
The tenor solo in the ninth movement contains a great deal of sequential treatment. (Ex. 12) The male chorus passages which echo the solo are loosely derived from its melodic material.

Ex. 12


29
di - mi - - sit in - - a - nes.
He sent them a - way emp - ty.

The short tenth movement contains no use of unifying devices except for the repetition of the instrumental introduction at the end as a coda. The melismatic bass solo of the eleventh movement contains a great deal of sequence as well as imitation and transformation. The instrumental introduction is repeated almost verbatim after the solo.

The first chorus entrance of the final movement consists of a theme three phrases long. The last two phrases are actually lengthened variations of the first, treated in a sequential manner.


Ex. 13
51
♩=92
S.
mp
Glo - - - ri - a, glo - - - ri-
Glo - - - ry, glo - - -
a, glo - - - - - - - - - -
ry, glo - - - - - - - - - -
ff

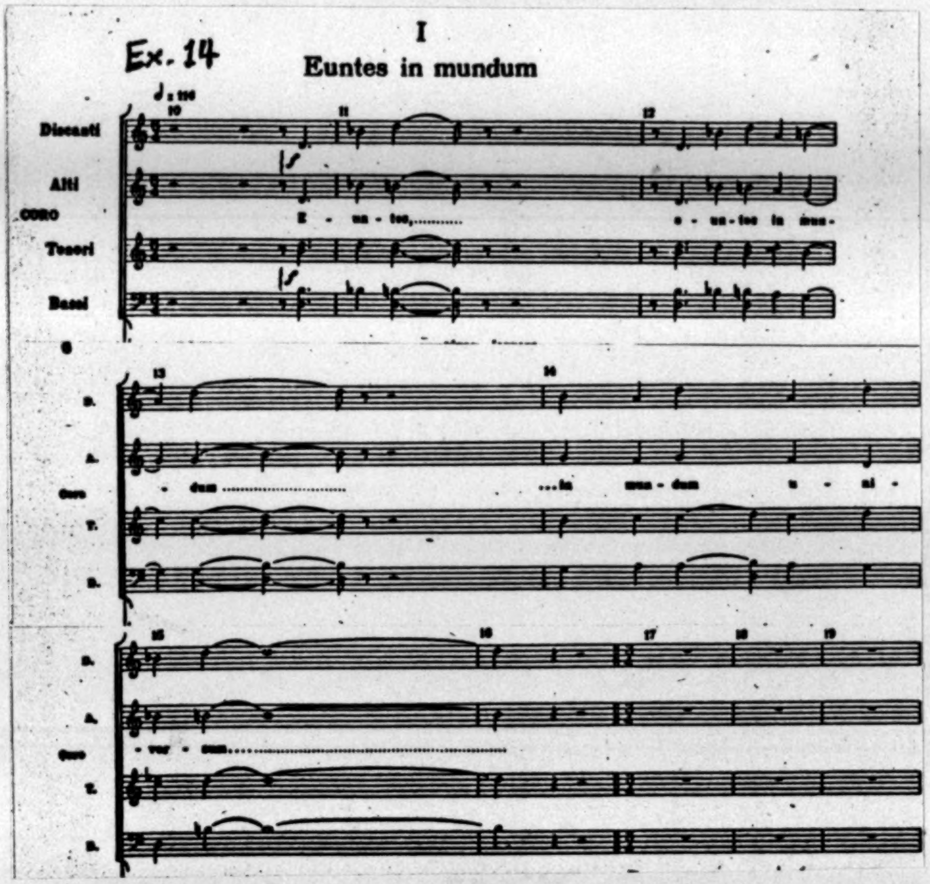
The second section of the movement, in the style of a galliard, utilizes exact repetition almost exclusively. The canonic sections which follow are based on material transformed from the preceding theme. The closing chordal section uses the thematic elaboration and some repetition.

Throughout the work as a whole Hovhaness makes great use of thematic repetition, variation and transformation. Sequence is also used to a large extent. Some canonic sections are included but the other contrapuntal devices such as augmentation and diminution are almost never used. Canonic imitation is almost always at the octave and fifth. Perhaps the greatest unifying factors of the work are the special devices of the ragas and the "murmuring" passages.

The "Dedicatio" sentence of the "Canticum Sacrum" is unified through imitation between voices and instruments. There is literally no reuse of motivic germs within the same lines.

In the first movement the first phrase of the text is divided into three choral statements: (1) "Euntes. . . . (2) euntes in mundum. . . . (3) in mundum universum." As each statement reiterates part of the preceding statement, so does each musical phrase grow out of and expand from the preceding one.

Ex. 14

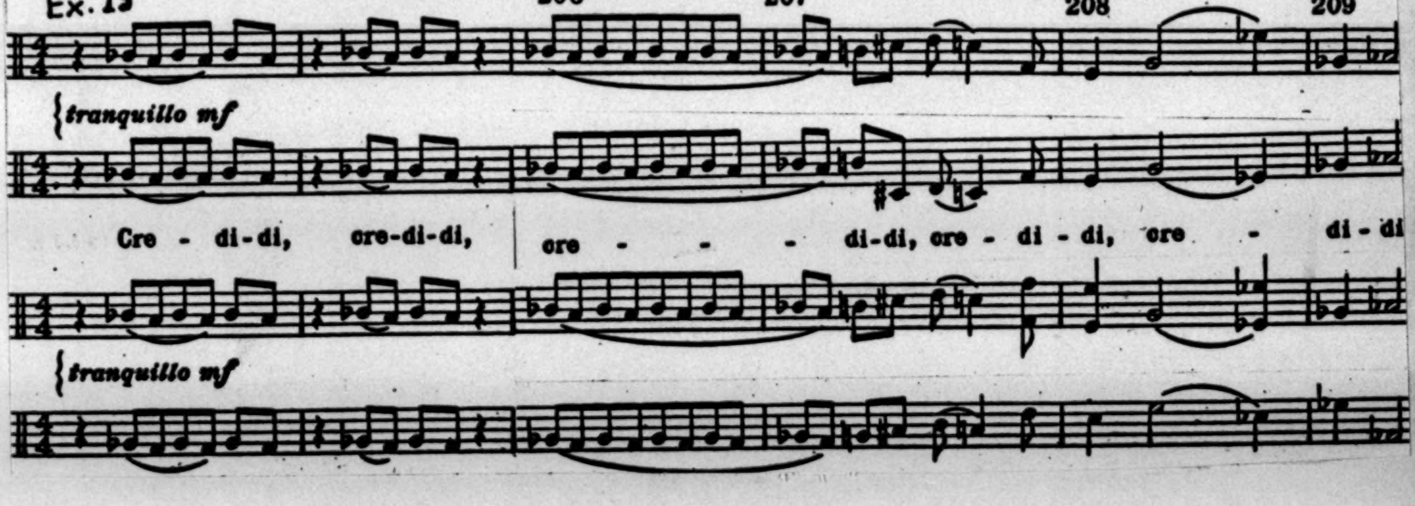

I
Euntes in mundum
Discanti
Alti
CORO
Tenori
Bassi
E - un - tes,..........
e - un - tes in mun-
S.
A.
Coro
T.
B.
- dum ....
...in mun - dum u - ni -
- ver - sum.......................................

The accompaniment is likewise an elaboration of the figures and harmonies of the first two measures. The two succeeding entrances of the chorus are very similar with only a few minor changes. The contrasting instrumental sections are unified through the use of the "pandiatonic" serial technique in which each voice is given a pattern of notes and rhythm to be used over and over in the contrapuntal texture.

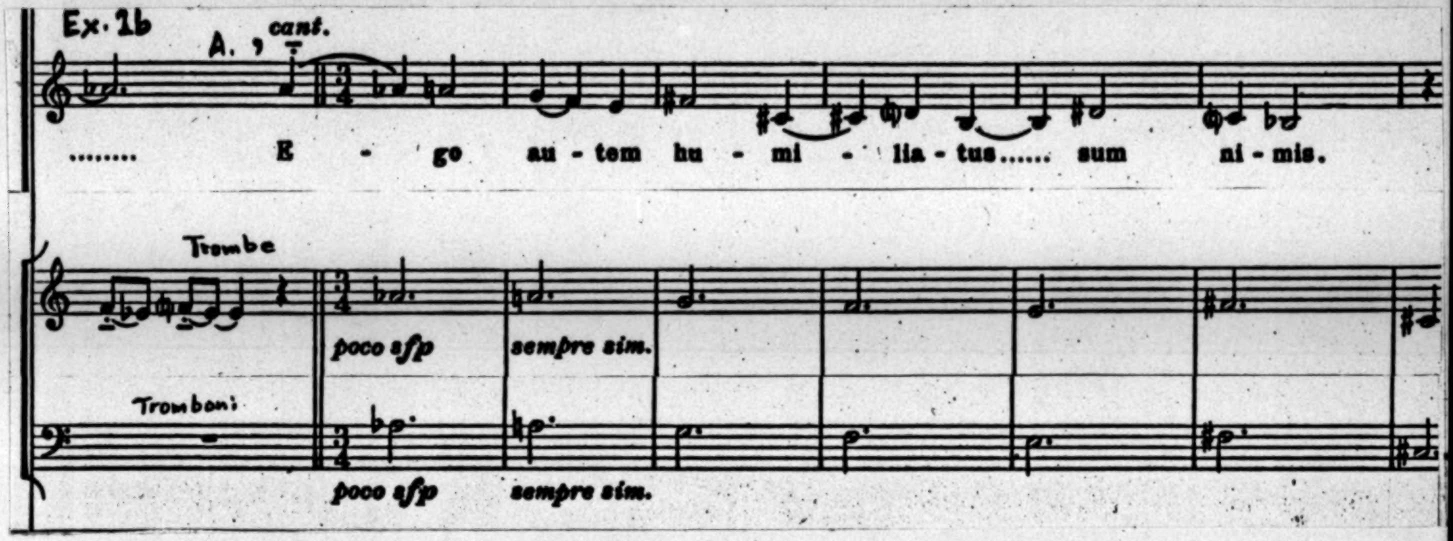
The second, third and fourth movements are all unified through the use of serial technique but there are other unifying aspects as well. In the second movement the use of the opening chords in the unusual instrumentation of harp and three double basses in harmonics serves as a unifying purpose whenever the figure is repeated. There is also the practice of repeating a certain sequence of entrances on definite orders of the series. The ending of the movement employs a three-part canon at the unison in two levels of augmentation.

The three sections of the middle movement are unified by the use of the organ passacaglia which always appears in retrograde inversion although it is often transposed. The Caritas section contains a canon which is repeated almost exactly. In Spes the repetitions of the chorus and solo duet sections serve as a unifying factor. The first chorus entrance in Fides features repetition and elaboration of its first measure.

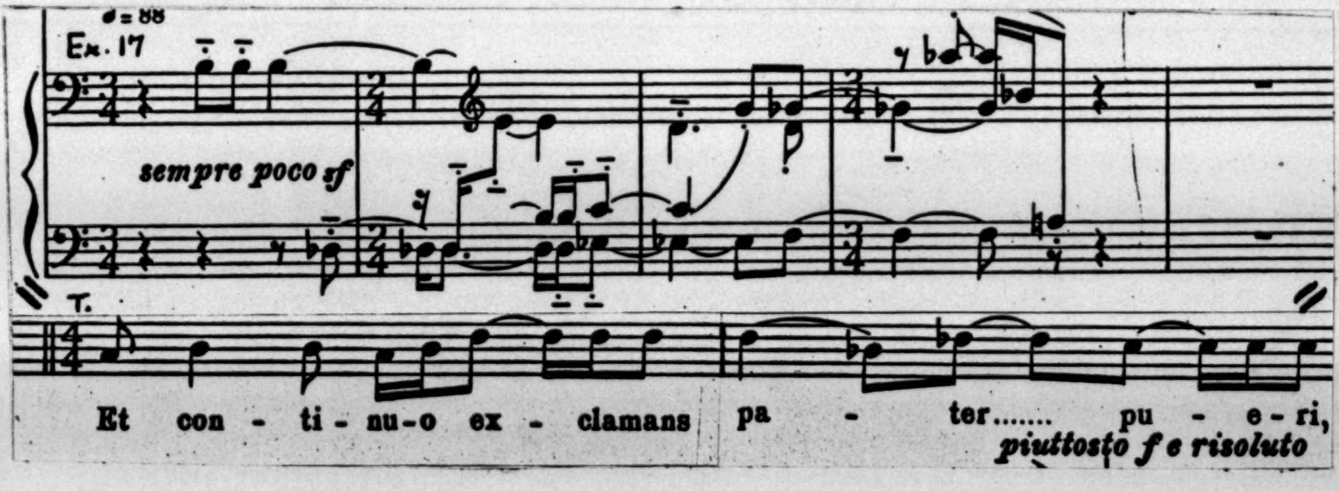
Ex. 15


206
207
208
209
tranquillo mf
Cre - di-di, cre-di-di, cre - - - di-di, cre - di - di, cre - di - di
tranquillo mf

The entrance of the alto as the first voice in the canon is imitated in augmentation by trumpet and trombone.


Ex. 16
A.
cant.
.... E - go au - tem hu - mi - lia - tus...... sum ni - mis.
Trombe
poco sfp
sempre sim.
Tromboni
poco sfp
sempre sim.

In the fourth movement the baritone solo is echoed by chorus in a repetition of the first part of his series. The rhythm of the choral canon is derived directly from the instrumental introduction.


♩= 88
Ex. 17
sempre poco sf
T.
Et con - ti - nu-o ex - clamans pa - ter....... pu - e - ri,
piuttosto f e risoluto

Stravinsky throughout the work makes great use of exact repetition of short passages. He also utilizes canon to a great extent. There are many examples of augmentation to be found. A favorite practice is that of taking a melodic motif and expanding it phrase by phrase. (Choral passages of outer movements.) There is much use of rhythm as a unifying factor. The use of serial technique is possibly the greatest unifying factor of this composition.

Inner Contrast

The principle of contrast on the inner level of form is generally recognized to be as important as on the structural level. According to Bauer:

> Contrast is one of the major laws in musical form. Contrast between phrases, between periods, and between movements of a composition is indispensible to producing a work in which order and proportion will bring the various factors of the structural design into a unified whole.[1]

Stravinsky in Poetics of Music proposes a different position.

> For myself I have always considered that in general it is more satisfactory to proceed by similarity rather than by contrast. Music thus gains strength in the measure that it does not succumb to the seductions of variety. What it loses in questionable riches it gains in true solidarity. . . .Contrast produces an immediate effect. Similarity satisfies us only in the long run. Contrast is an element of variety, but it divides our attention. Similarity is born of a striving for unity. The need to seek variety is perfectly legitimate, but we should not forget that the One precedes the Many. . . .Variety is valid only as a means of attaining similarity. . . .When variety tempts me, I am uneasy about the facile solutions it offers me. Similarity, on the other hand, poses more difficult problems but offers results that are more solid and hence more valuable to me.[2]

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[1] Marion Bauer, International Cyclopedia of Music and and Musicians, ed. Oscar Thompson (9th ed. rev.; New York: Dodd-Mead & Co., Inc., 1964), p. 725.

[2] Stravinsky, pp. 31 and 32.

The means of achieving inner contrast are many and include: changes of thematic material, rhythm, tempo, dynamics, tonality and modality, interchange of polyphonic and chordal texture, increase of tension and dissonance, and utilization of contrasting colors produced by alternation of different fabrics.[1] Many of these possibilities exist on the structural level as well of course, but this does not minimize their effect on inner form.

Contrast in the first movement of the "Prayers of Kierkegaard" is inherent in the several motifs of the chant. There is immediate contrast in the second section through the use of the instruments in a dissonant contrapuntal setting. At No. $\boxed{3}$ the arrival at a strong F# chord presents great contrast to the prevailing D tonality. Contrast is further provided by the use of polychords in the full chorus sections. This movement utilizes a very low dynamic level at times as well as brilliant fortissimo passages.

The main contrast in the second movement is provided by movement to the subdominant tonal area in the middle passages. There is a rising tessitura in the heart of the movement which creates tension and then recedes toward the end.

The contrast within the first section of the third movement is provided by the shifting harmonies and the rise and fall of tessitura and dynamics. The contrapuntal second section contrasts the theme, IIIb, against the eighth-note passacaglia, IIIx.

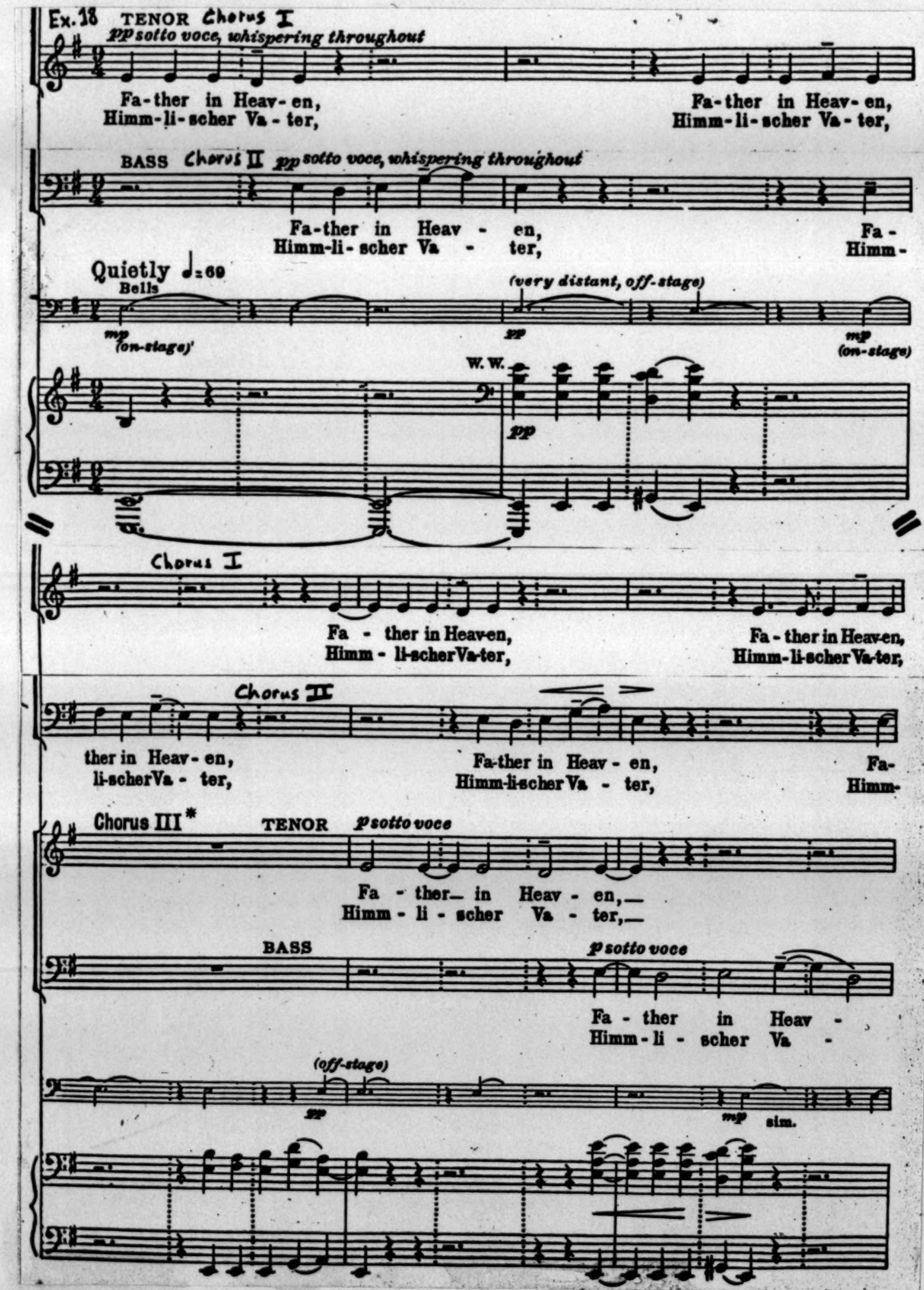
---

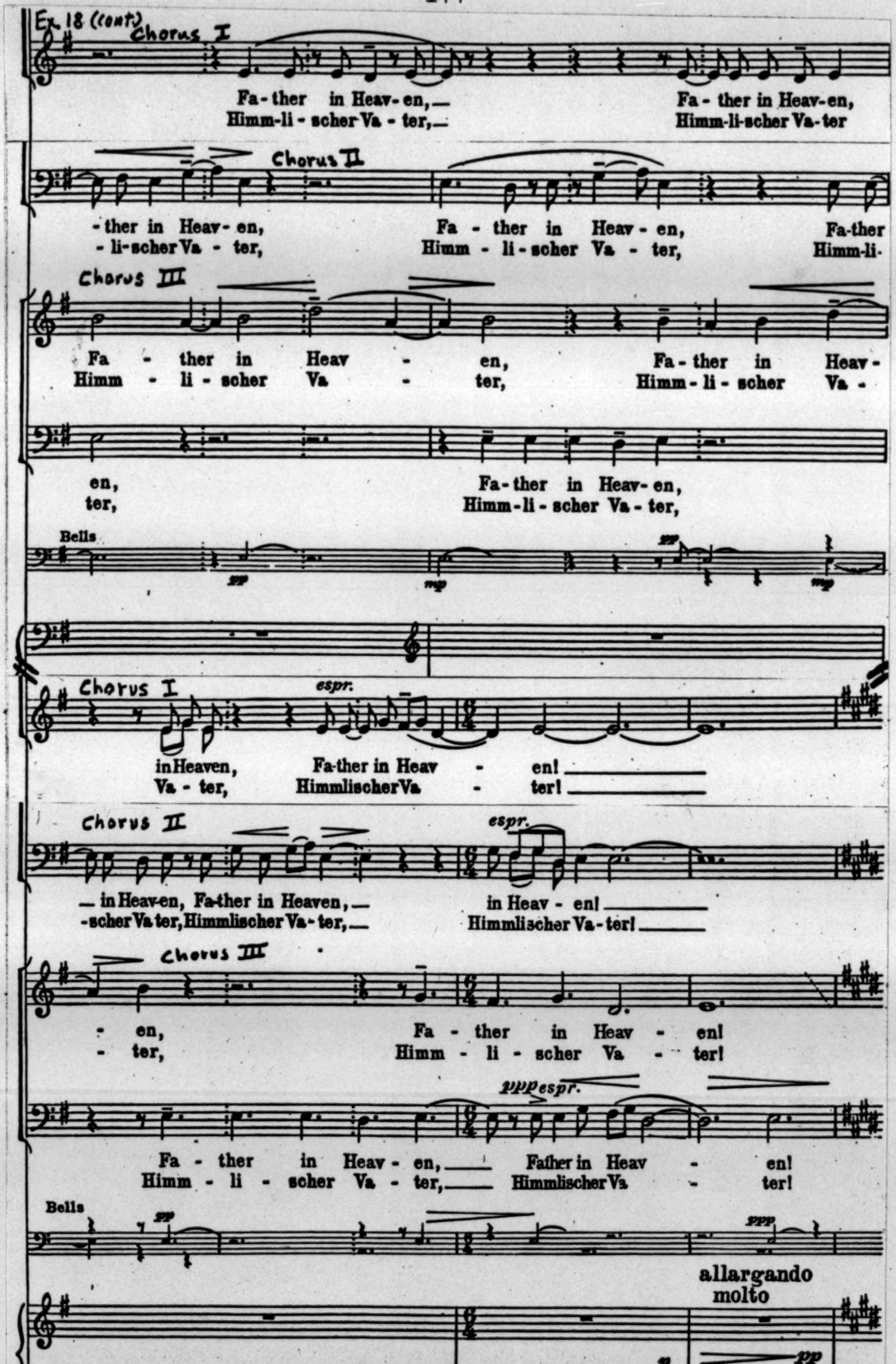
[1] The word fabric is used to denote the particular combination of voices (both vocal and instrumental) participating. The word texture could be used in this context but it is usually used in reference to contrapuntal or harmonic practice.

The entrance of the repeated eighth-note rhythm, IIIa, of the first section also provides contrast. The contrast of the third section is provided by the "hammered" double chorus passages over the legato passacaglia theme, IIIc, in the orchestra. The climax is reached with the introduction of a strong rhythmic figure in the timpani which leads into the final section. (Ex. 20, Chapter I, p. 27)

Contrast in the final section of the third movement, which is based entirely upon the motifs, (a) and (n), is provided by the stretto passage at No. $\boxed{22}$ which presents a type of contrapuntal "tone-cluster" effect against the strong chordal "hammering" of the orchestra. As the harmony shifts continuously the chorus enters with the two motifs. The intensity recedes gradually as the contrasting legato theme from the second movement, IIa, appears. The last passage with the chorus presenting the motifs in canon with rhythmic variation on almost any entrance, is texturally unlike any other passage in the work.

Note---Each of the first two choruses are represented by one voice part for the sake of saving space.


Ex. 18
TENOR Chorus I
pp sotto voce, whispering throughout
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
BASS Chorus II pp sotto voce, whispering throughout
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Fa-
Himm-
Quietly ♩=69
Bells
mp (on-stage)
(very distant, off-stage)
pp
mp (on-stage)
W.W.
pp
Chorus I
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Chorus II
ther in Heav-en,
li-scher Va-ter,
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Fa-
Himm-
Chorus III*
TENOR
p sotto voce
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
BASS
p sotto voce
Fa-ther in Heav-
Himm-li-scher Va-
(off-stage)
pp
mp
sim.

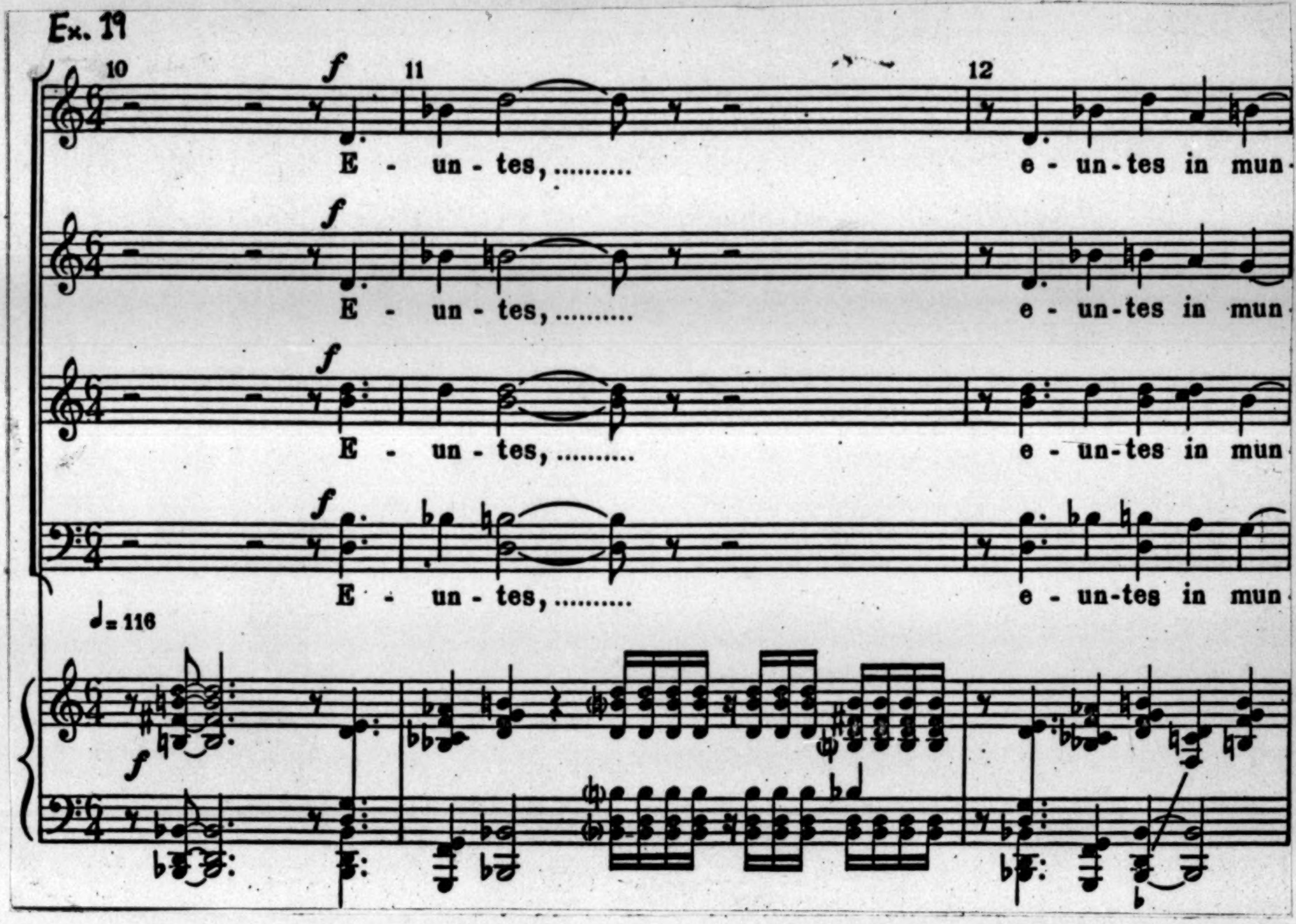

Ex. 18 (cont.)
Chorus I
Fa-ther in Heav-en, Fa-ther in Heav-en,
Himm-li-scher Va-ter, Himm-li-scher Va-ter
Chorus II
-ther in Heav-en, Fa-ther in Heav-en, Fa-ther
-li-scher Va-ter, Himm-li-scher Va-ter, Himm-li-
Chorus III
Fa-ther in Heav-en, Fa-ther in Heav-
Himm-li-scher Va-ter, Himm-li-scher Va-
en, Fa-ther in Heav-en,
ter, Himm-li-scher Va-ter,
Bells
pp
mp
pp
mp
Chorus I
espr.
in Heaven, Fa-ther in Heav-en!
Va-ter, Himmlischer Va-ter!
Chorus II
espr.
in Heav-en, Fa-ther in Heaven, in Heav-en!
-scher Va-ter, Himmlischer Va-ter, Himmlischer Va-ter!
Chorus III
-en, Fa-ther in Heav-en!
-ter, Himm-li-scher Va-ter!
ppp espr.
Fa-ther in Heav-en, Father in Heav-en!
Himm-li-scher Va-ter, Himmlischer Va-ter!
Bells
pp
ppp
allargando
molto
p
pp

In the final movement, the chorale achieves some contrast in its freely moving melody and harmony. The rising and falling of tessitura, dynamics, and intensity all provide contrast.

As a whole Barber achieves contrast in this work through alternation of different performing bodies, different style, and different textures. There are no abrupt rhythmic changes but instead, gradual rising and falling of tempo, tessitura, dynamics, and intensity.

The special devices in the "Magnificat," the ragas and the "murmuring" passages, while providing unity in themselves, provide contrast with the rest of the texture. Hovhaness achieves contrast in the first movement through the alternation of the various motifs and solo instruments. Contrast in the second movement is provided by changes from chordal to contrapuntal texture and by the harmonic movement in a few passages. The third movement contrasts the use of two separate melodic patterns.

Ex. 19



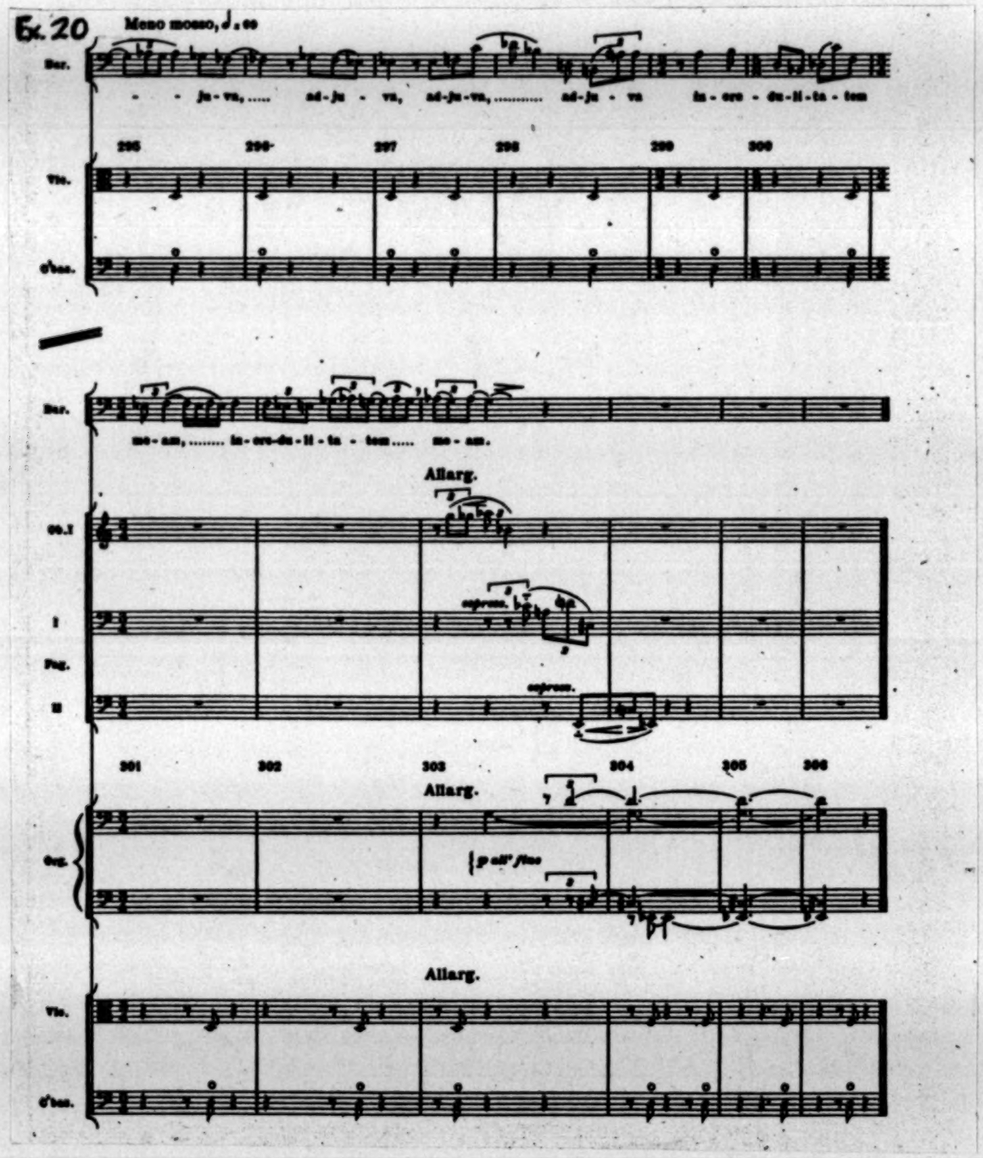
The only contrast in the fifth movement is the reversal of the order of entrances in the canon during the second half. Contrast in the sixth movement is provided by the changes in texture of the solo and chorus in fugato. Alternation of the theme between oboe and soprano provides most of the contrast in the seventh movement. There is practically no contrast in the eighth movement other than the contrast of the final melismatic cadence figure with the rest of the solo phrases. In the ninth movement tenor solo over the chorus pedal contrasts with the chordal passages. The tenth movement contrasts only in the use of women's chorus alternating with instrumental passages and in the change of tonality at the end of the movement leading into the next. The eleventh movement contains practically no contrast except in the alternation of solo and of the chorus "murmuring" passages. The introduction of the twelfth movement contrasts with the thematic material of the remainder. The single line melody of the soprano leads into an entrance of the chorus in full chords. The style of the "galliard" melody contrasts with the rest of the movement as well as the rest of the work. After being played for several measures in the orchestra, the chorus takes up the melody in a single line, alternating section by section. Short fugal sections provide some relief as do more chromatic chordal passages.

Although the work as a whole presents very little inner or outer contrast, the use of the special devices add considerable interest. The main sources of contrast are provided by alternation of solos, chorus, and orchestra combinations. There is generally very little contrast in melody, rhythm, tempo, dynamics, or tonality.

Stravinsky in the "Canticum" makes great use of contrast on the structural level. The main sources of contrast are the alternation of different performing entities, alternation of different textures and different styles. Since the various well-delineated sections are so short however, and since each section is usually composed from its own rigid system and prescribed group of materials, there is practically no evidence of contrast within the inner form. The only exceptions would be instances in which there is contrast between the solo and chorus and its accompaniment. A good example is the polytonal relationships inherent in the chordal sections of the outer movements. (See Ex. 19, p. 179)

The second movement contrasts the colors of solo instruments with the solo voice. Contrast in the fourth movement is provided by the pizzicato viola and double bass figure.

Ex. 20


Meno mosso, ♩= 60
Bar.
- ju-va, ... ad-ju - va, ad-ju-va, ... ad-ju - va in-cre - du-li-ta - tem
295
296
297
298
299
300
Vla.
d'bas.
Bar.
me-am, ... in-cre-du-li - ta - tem ..... me-am.
Allarg.
Ob. I
espress.
I
Fag.
II
espress.
301
302
303
304
305
306
Allarg.
Org.
p all' fine
Allarg.
Vla.
d'bas.

Summary

Simple traditional forms are used in all three works. Of the three, the "Canticum" has the clearest, most precise sectioned form. All sections of the Stravinsky work are very definitely marked and separated from each other. The most common form is simple ternary. The "Magnificat" with its preference for variation, contains little distinction between sections although each movement is a complete entity in itself. The "Prayers of Kierkegaard" employs the forms in the freest manner, yet it more closely resembles the more extensive approach of instrumental technique. It compares in many ways to the developmental sonata form and in a way resembles the four movement symphony.

Text is found to play an important part in the form of the "Prayers of Kierkegaard." Although the music is continuous in performance the work is divided into four movements, each being a setting of one of the prayers. The underlying meaning of the words manifests itself in the style and mood of each movement and in the various passages within each movement. Text has very little effect on the form of the "Magnificat" with the exception that each small division of the text serves as a movement. In the "Canticum" the relationship between text and form exists on a very symbolic level, both in the relationship of the movements to each other and in the stylistic implications of the various movements.

In the matter of inner unity Barber principally utilizes thematic and rhythmic repetition, and variation. There is widespread use of contrapuntal devices, principally the canon and the passacaglia.

Hovhaness makes use of thematic repetition, variation, and transformation. Sequence is used often. The only contrapuntal devices used with any consistency are the canon and the ostinato. The greatest unifying factors of the work are the use of Hindu ragas, and the recurrence of "murmuring" passages in both orchestra and chorus.

Exact repetition is very common in the "Canticum Sacrum." There are several examples of the canon. A favorite device is that of augmentation. Melodic motifs are often expanded phrase by phrase. Another unifying factor is the use of rhythm. The overall use of serial technique is probably the greatest unifying factor in the composition.

In the matter of inner contrast Barber utilizes alternation of different choral fabrics, different styles, and different textures. There are no abrupt rhythmic changes but instead, gradual rising and falling of tempo, tessitura, dynamics, and intensity. The "Magnificat" presents very little inner or outer contrast. The main sources of contrast are the alternation of solos, chorus, and orchestra combinations. The use of the previously-mentioned special devices presents some contrast to the body of each movement. There is generally very little contrast in melody, rhythm, tempo, dynamics, or general style. Although Stravinsky utilizes a great deal of contrast on the structural level there is very little evidence of contrast within the inner form.

CHAPTER VI

TONAL, MODAL, AND HARMONIC ORGANIZATION

Music throughout its evolution, both in primitive and Oriental cultures as well as in Western music, has shown an innate tendency to organize its various tones in relation to a central tone. These tones take on unity as a group through their relationship to this central tone (the tonic), around which they revolve and to which they gravitate. This attraction of the group of tones to one tone is generally known as tonality. Tonal movement in music is created by motion from and the return to the central tone.

A certain confusion exists concerning the use of the terms "key" and "mode" in referring to the specific relationship of the various tones to the tonic. "Key" generally refers to the use of the major and minor modes while "modal" indicates the use of the medieval church modes. If the broadest definition of mode is accepted (i.e., "the selection of tones, arranged in a scale, which form the basic tonal substance of a composition"),[1] the term includes any and all patterns of tones which exist in a tonal relationship to the tonic. Thus tonality may exist in a wide variety of modes from the church modes, the major and minor modes, the whole-tone mode, the pentatonic mode, to any combination of tones within the chromatic scale, or any of the micro-tone scales. The word "key" may correctly be used as a synonym for tonality. The term "modal" in keeping with contemporary practice, will be used here to indicate the influence of the church modes, while "mode" will be used in the wider sense.

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[1] Apel, p. 452.

The tonal implications of the three works indicates a wide variance of practice. The "Prayers of Kierkegaard" differs from the other two in its tonal plan in that the first three movements serve as a progression to the tonic (D-B-E), while the others establish the basic tonality at both beginning and end. The tonic in the "Prayers of Kierkegaard" is not reached in a structural manner until the beginning of the final movement. The rich, complex nature of the harmonies obscures in no way the solid tonal foundation of the work.

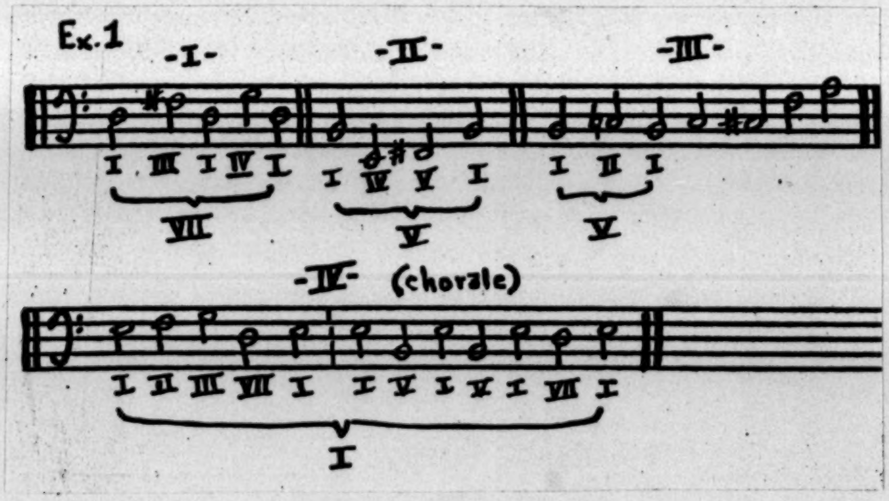
The multi-movement "Magnificat" is in F and exhibits a basic tonal polarity of F-D-F, although there are movements in other keys. Each movement establishes its tonality immediately and without question through its simple triadic vocabulary. As was noted in Chapter II, the key plan of the work indicates motion below the tonic rather than above.

The "Canticum Sacrum" is in Bb and has an overall polarity of Bb-A-Bb, although the opening "Dedicatio" sentence is in G. It is interesting to note that while the outer movements are in Bb, the inner movements, composed entirely in serial technique, are in A. The establishment of tonality in these movements is perhaps less positive than the others because of their serial construction, but the landmarks of tonal centers are beyond question. The series are transposed in complete melodic units that are recognizable as tonally related levels. The first and last notes of each series imply some sort of key center. Both the first and latter parts of the series lend themselves to tonal recognition through their "modal" character. According to Craft,

> one note, depending on the leverage of its neighbors, is all Stravinsky needs to establish tonality. And, the neighbors being diatonic, they lend themselves easily to repetition and to an effect which is like harmonic appoggitura.[1]

Structurally, the use of tonal motion within movements indicates a wide variety of approach as well. The "Prayers of Kierkegaard" employs typical primary and secondary harmonic progressions with a conservative amount of structural movement in the first two movements. The structural movement in the developmental third movement follows the dominant B through a number of tonal areas in a progression toward the tonic. This pattern resembles very closely the key scheme typical of the sonata development section. The short chorale at the end of the movement indicates a rapid movement of structural tonal areas.

Ex.1



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[1] Craft, p. 39.

The "Magnificat" differs from the other two works in that it has a tendency to prolong the tonic of each movement. Five of the movements have literally no structural progression. The others feature long prolongations of the tonic even though there is some harmonic movement. The short tenth movement contains the most rapid changes in harmony and ends on the subdominant in transition to the next movement. The structural change that does exist, does so on both primary and secondary tonal levels. Movements two and six indicate structural progression to tonal areas more distant, both employing raised thirds in tonal areas that normally employ minor thirds.

Ex. 2

-I-	-II-	-III-	-IV-	-V-	-VI-
F	F	D	E	E	F
I	I IV I VI I # 3	I	I IV VII I IV VII I	I IV I IV II I	I V III IV I # 3

-VII-	-VIII-	-IX-	-X-	XI	-XII-
D	C	A	E	D	F
I	I (II I II I II I)	I IV II I IV II IV II I	I II I III II III I II IV	I	I IV I V I

The "Canticum Sacrum" opens with a IV-II-VI-I progression in the "Dedicatio" sentence. Following this there is very little harmonic change within movements. Generally speaking each section of a movement has its own tonal center. The choral sections of the first movement alternate Bb and D in a polytonal relationship. The instrumental sections revolve around D and the movement ends solidly in D. Even though the inner movements do have tonal significance, their tonal progress within each movement is of a completely different nature than in the non-serial movements. The tonal centers are arrived at through complete presentations of the series and marked cadences. There is virtually no progression of tonal areas in the usual sense.

Ex. 3

"Dedicatio" (G)	I	II	III			IV	V
	D D		Caritas	Spes	Fides		D D
	-D-						
IV-II-VI-I	Bb Bb-D	Ab-A	A-D	C-F-C	B-A	A	D-Bb-D-Bb

The opening chant in the "Prayers of Kierkegaard" is in the Dorian mode. There is only one altered note, Bb, and it appears only once in contrast to the many appearance of B. The instrumental passage used the Lydian mode exclusively for five measures before the transition into the F# major tonal area. The remainder of the movement, being based on the chant motifs, is predominantly Dorian with the occasional use of the raised third.

The second movement uses the minor mode with natural seventh (Aeolian). The mode becomes major on occasion here as well. The opening section of the third movement uses the major mode principally although there are many chromatic alterations. At times there is a strong Mixolydian flavor. A Phrygian cadence is used near the end of the section as the supertonic triad built on C resolves to the tonic B. The second section is based on a ten-note chromatic mode which produces a theme much in the manner of a tone row. The passacaglia theme, IIIc, is based on the Phrygian mode. The double chorus "hammering" figure, IIId, is also primarily based on this mode. There is some use of major-minor but the Phrygian mode continues to dominate the remainder of the movement.

The fourth movement develops the (i) chant motif but does so primarily in the minor mode rather than the Dorian. The final chorale uses a mode similar to the Mixolydian with a lowered sixth degree. The middle portion of the chorale switches to the Phrygian mode before returning to the mode of Mixolydian character.

The entire work features a variety of modes with not one becoming predominant over the others. Most of the church modes are used along with the major and minor modes which are often used together. The most unusual mode used is the Lydian which is used in a very "pure" manner. The use of a chromatic scale adds contrast to the general color of the other modes.

The first movement of the "Magnificat" is in the Mixolydian mode. There is one short passage which hints at the Lydian and another passage which uses an "oriental" style mode. (F-G#-A-B) The second movement contains alternation of several modes. The first section is predominantly Mixolydian and Dorian. The second section is Mixolydian and the third section is Lydian.

The third movement utilizes two five-note modes, one having characteristics of major and the other or minor. The first contains the notes G-A-B-C-D and the second, G-A-Bb-C#-D. The minor "oriental" quality of the second, contrasting with the major quality of the first, furnishes the basic "material" of the piece.

The fourth and fifth movements are both Phyrgian in character. The second theme of the fourth movement uses the same mode in transposition. The bass solo of the sixth movement uses the major mode following the Lydian character of the introduction. The contrapuntal section alternates between the major and Mixolydian modes.

The seventh movement uses the Dorian mode. Although there is a careful avoidance of the sixth scale degree in the voice, the accompaniment includes it occasionally. The eighth movement uses the Mixolydian mode almost exclusively. The minor mode is predominant in the ninth movement.

In the short tenth movement the Phrygian mode is predominant. The eleventh movement uses the Dorian mode. This is true both in the solo passages and in the choral "murmuring" passages. The final movement utilizes the Mixolydian mode throughout except for a few passages which use the minor mode.

The work as a whole tends to emphasize the Mixolydian mode. There are five movements based on this mode including the first and final movements. The next most common mode is the Phrygian. Most of the others are used once or twice and there is occasional use of an "oriental" sounding mode. The ragas are based on unusual modes in most cases. A common practice is for the raga to extend two octaves or over, and to expose a portion of the mode in each octave. In some cases the mode is a six-note scale. The general color of the raga modes is "oriental" which presents a contrast to the use of the church modes in the body of the music. Typical examples of raga modes are: F-Gb-B-C-E, F#-G-Ab-Bb-C-Db-Eb, and E-F-G-A-B-C-Db.

The "Dedicatio" sentence of the "Canticum Sacrum" tends toward the Mixolydian mode. There is some use of the major mode and an unusual example of a four-note whole-tone pattern. The final cadence contains raised double leading tones.

The choral sections of the first movement employ what is basically a nine-note scale, Bb-B-C-Db-D-Eb-G-A. There are other notes used but these are the principal ones. It is evident that the first and third degrees are used in both raised and lowered form. The D is commonly used with the B, and the Db with the Bb. The instrumental passages are on the Dorian mode.

The inner serial movements of course utilize a twelve-tone scale. The diatonic construction of the two series however, leads to melodic cadences that are modal in character. The second movement cadences are primarily 7-8 (leading-tone to tonic), and 2-1.

The Caritas section of the third movement contains a very strong 7-8 (sub-tonic to tonic) cadence which has a strong "modal" flavor. (Measure 129) This same relationship appears several times throughout the rest of the third movement and is probably the predominant cadence resolution of the movement. The final cadence of the baritone solo in the fourth movement displays a strong Phrygian (2-1) flavor.

The work as a whole, with the majority of its writing in serial technique, is not as modal in the usual sense as the other two works. There are however, several instances in which the church modes exerted a certain influence on the composer, even within the dodecaphonic passages (particularly at cadence points).

Before discussing the harmonic or vertical practices of the three works, it would be well to consider very briefly some of the more important aspects of contemporary harmony in relation to "traditional" harmony. One important trend has been that of building chords to larger and more dissonant combinations through the adding of consecutive thirds. This has created chords based on steps one, three, five, seven, nine, eleven and thirteen of the scale. This creates in reality a kind of polyharmony in which one or more chords are superimposed on the basic sonority. Polychords may also be built without reference to the system of consecutive thirds, by simply combining chords built on different roots. The practices which are commonly referred to as polytonal will be considered within the realm of harmony rather than tonality because of the position that one central tonality tends to dominate. The other sonorities are then heard in harmonic relation to the central tonality.

Contemporary chords are also constructed by simply adding tones in various combinations to the basic sonority. This practice gives the composer an almost limitless source of sonorities. While traditional chords were constructed with the interval of the third, contemporary composers often construct them with fourths, creating quartal harmony which adds a new dimension of sonorities entirely beyond the inherent possibilities of tertial harmony.

One of the major aspects of contemporary harmony is the new conception of dissonance. According to the traditional concept, dissonances were compelled to resolve to consonances. Dissonance has come to be recognized as a relative element rather than one that is absolute. Dissonances now may resolve to sonorities that are merely less dissonant, or they may not resolve at all. All of this has had a great effect on the nature of the harmonic cadence. Cadences are often obscured, hidden, and generally less in evidence. This contributes to a more sustained "drive" or level of tension with fewer points of repose or relaxation.

Another trait of twentieth-century harmony is the emphasis on the individual chord as an entity in itself without relation to the chords which surround it. The percussive qualities of dissonant chords have been exploited by contemporary composers to produce great tension. "Dissonance, emancipated from the restrictions imposed upon it by functional harmony, has become a value in itself."[1]

The instrumental interlude in the first movement of the "Prayers of Kierkegaard" is contrapuntal in nature but it does have some harmonic implications worth noting. Several triads are suggested although the contrapuntal treatment of each voice allows these sonorities only momentarily. There are evidences of quartal harmony as well and many instances of lines moving in parallel fourths. The passage is principally pandiatonic, the dissonances being realized through contrapuntal means. As the tension builds the F# major triad is reached. This triad is embellished by moving figures of "added" notes in trumpet and trombone. (Ex. 4) Included are the sixth, seventh, ninth, and lowered third, giving a slight major-minor quality to the sonority.

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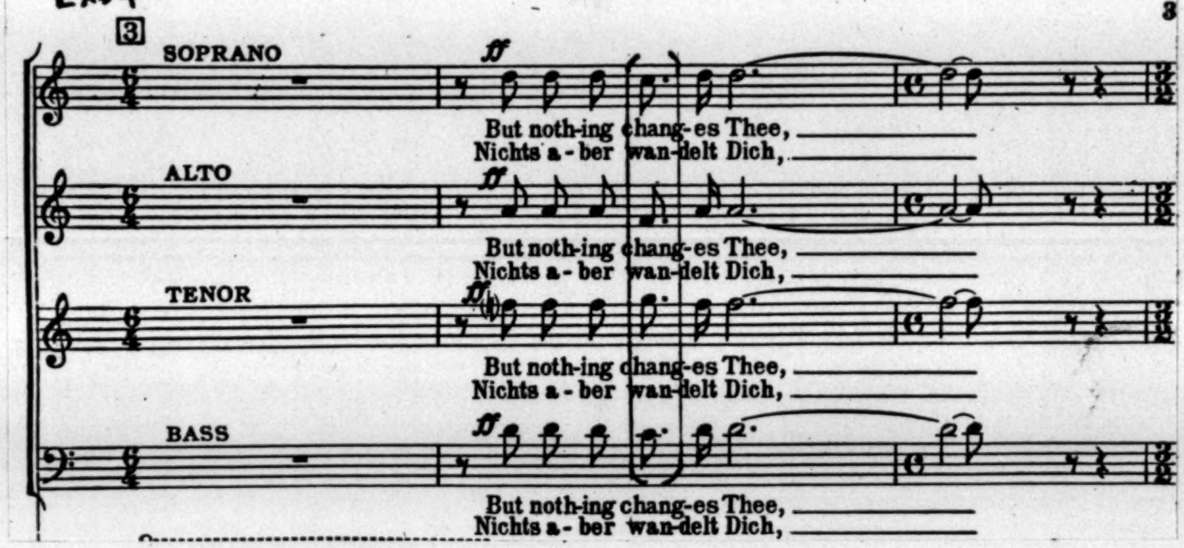
[1] Machlis, p. 29.

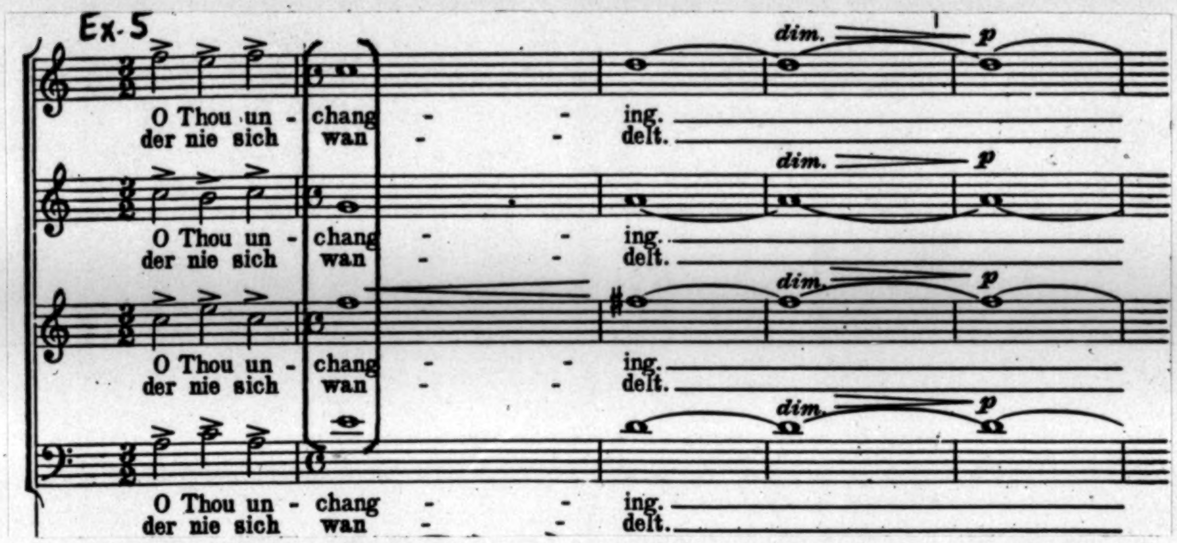
The entrance of the chorus in measure 27 contains a quartal chord, G-C-F, appearing in a passing relationship between the two D minor triads. The entrance of the orchestra immediately afterward presents parallel quartal chords in a polytonal relationship.

Ex. 4



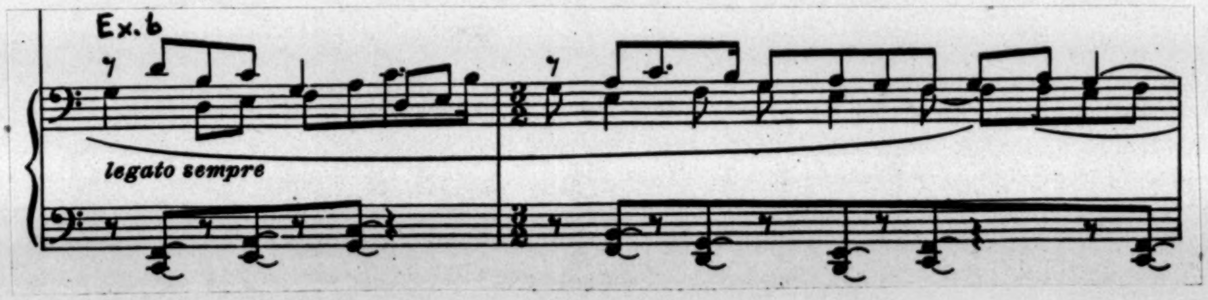
The cadence resolution in the chorus, measure 30, contains a chord that might be considered both tertial and quartal. (If the E in the bass were omitted the chord would be quartal, if the F in the tenor were omitted it would be tertial.) Actually the chord derives from a voice-leading practice, each note resolving to the tonic by step. Following more parallel quartal chords in the orchestra the resolution to D major occurs in the voices while the orchestra punctuates the sonority with D minor, creating again a major-minor relationship.

Ex. 5


dim.
p
O Thou un - chang - - ing.
der nie sich wan - - delt.

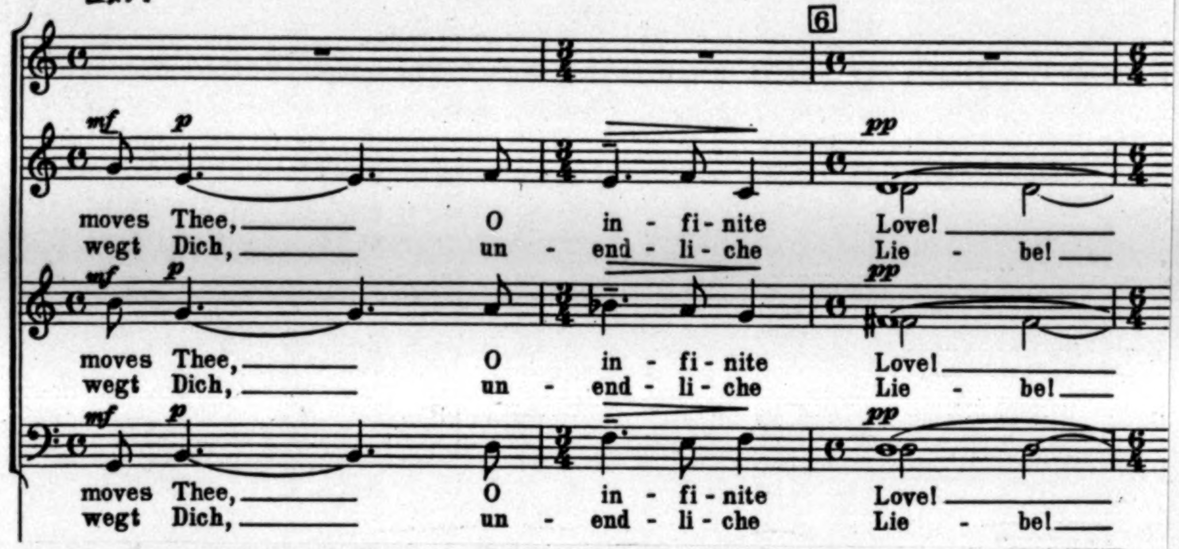
The following choral contrapuntal section in which the chant motifs are developed is largely pandiatonic, and like the preceding instrumental interlude, is largely tertial with some quartal influence. Strings of parallel fourths in harp, piano, and lower strings in pizzicato, create incidental percussive dissonances.

Ex. 6


legato sempre

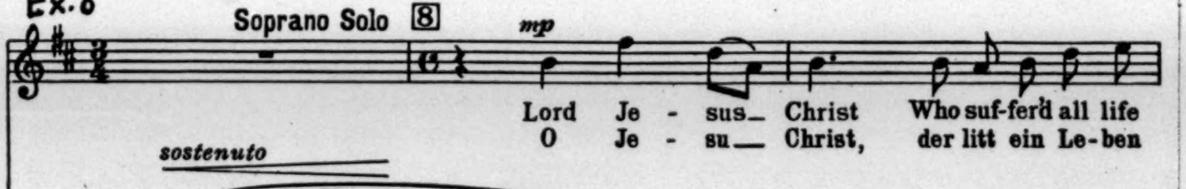
The texture becomes increasingly harmonic with triadic emphasis. The cadence in measures 53 and 54 displays three consecutive quartal chords on the word "in-fi-nite."

Ex.7


8
6
mf
p
pp
moves Thee, O in - fi - nite Love!
wegt Dich, un - end - li - che Lie - be!
moves Thee, O in - fi - nite Love!
wegt Dich, un - end - li - che Lie - be!
moves Thee, O in - fi - nite Love!
wegt Dich, un - end - li - che Lie - be!

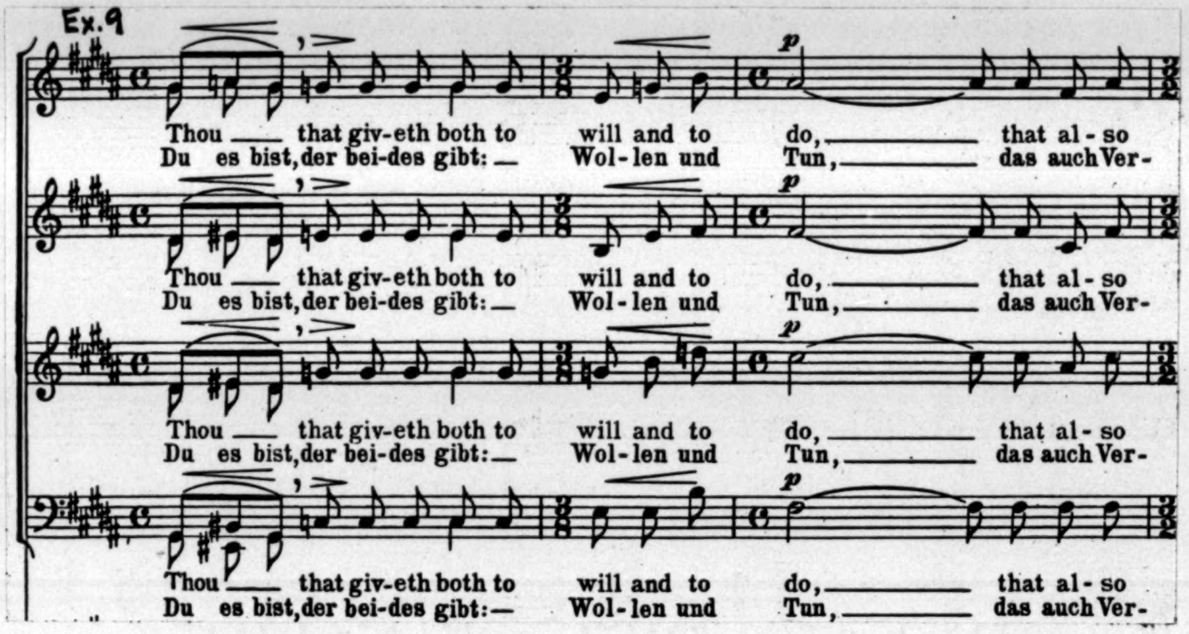
The second movement is based on strong triads which contain unresolved sevenths and ninths and other non-chord tones. Over this texture there is some contrapuntal movement creating a balance between the two styles. Measure 20 illustrates the use of the ninth as a stable chord member, being approached and left by leap. The sonorities in Ex. 8 are indicative of the second movement as a whole.

Ex.8


Soprano Solo
8
mp
Lord Je - sus Christ Who suf-ferd all life
O Je - su Christ, der litt ein Le-ben
sostenuto
3
sempre legato

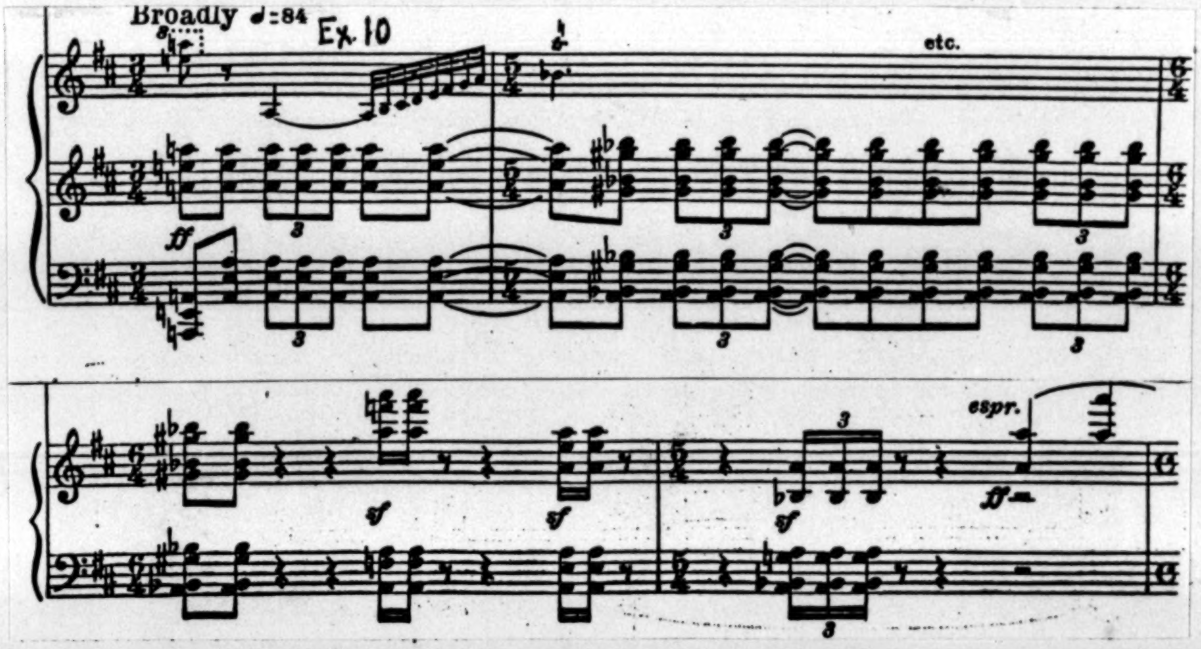
The opening section of the third movement utilizes rapid movement or related and unrelated triads, most of them major. There are virtually no chords with added tones to be found in the choral writing.

Ex.9


Thou — that giv-eth both to will and to do, — that al-so
Du es bist, der bei-des gibt: — Wol-len und Tun, — das auch Ver-
Thou — that giv-eth both to will and to do, — that al-so
Du es bist, der bei-des gibt: — Wol-len und Tun, — das auch Ver-
Thou — that giv-eth both to will and to do, — that al-so
Du es bist, der bei-des gibt: — Wol-len und Tun, — das auch Ver-
Thou — that giv-eth both to will and to do, — that al-so
Du es bist, der bei-des gibt: — Wol-len und Tun, — das auch Ver-
p

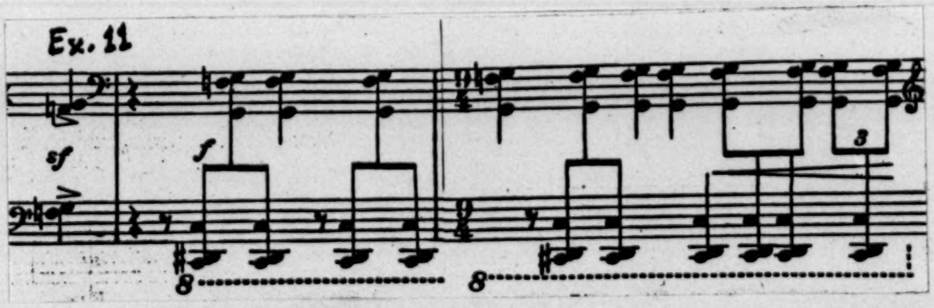
The second section introduces chromaticism for the first time. The writing is primarily contrapuntal but is underscored by firm harmonic sonorities in the lower instruments. In measure 127 repeated triads are introduced into the contrapuntal texture creating an even stronger triadic feeling. After the entrance of the passacaglia theme, IIIc, the texture becomes almost completely contrapuntal. Over this texture the chorus introduces the repeated-note figures of IIIe. It will be noted that section two contained contrapuntal voices over harmonic accompaniment, while section three contains harmonic voices over contrapuntal accompaniment. These repeated figures are primarily open fifth sonorities although these exist in a polytonal relationship to the tonal movement of the accompaniment. The harmonic writing in the voices becomes increasingly quartal until measure 149 where it becomes tertial. As the intensity increases the chorus texture becomes a mixture of contrapuntal and harmonic, and tertial and quartal writing. In measure 160 the brass instruments explode into percussive "hammered" chords which are based on closely spaced dissonances.

Ex. 10



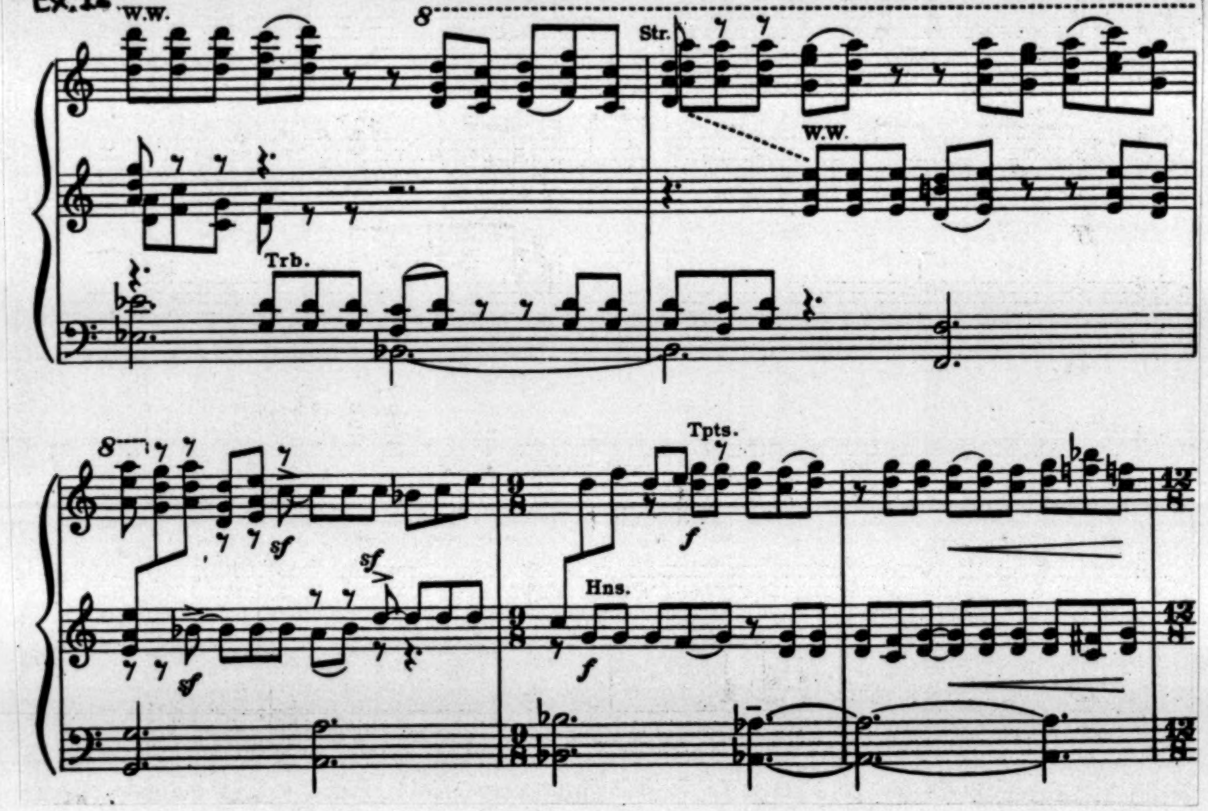
The final climax of the movement utilizes more percussive chords, alternating rhythmically in two separate sonorities. These are played by timpani, piano, harp and lower winds under the sustained octave B in the voices.

Ex. 11



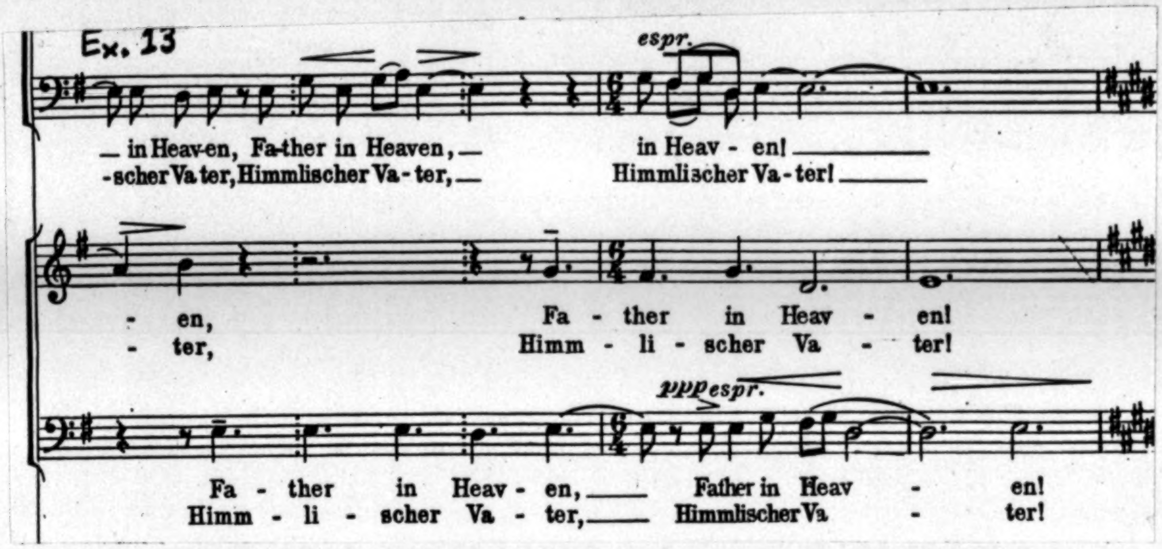
The explosive instrumental opening of the fourth movement features "hammered" open-fifth sonorities often moving in parallel relationship over slowly moving octaves in the basses. The whole section takes on quartal characteristics as there is virtually no triadic writing.

Ex. 12



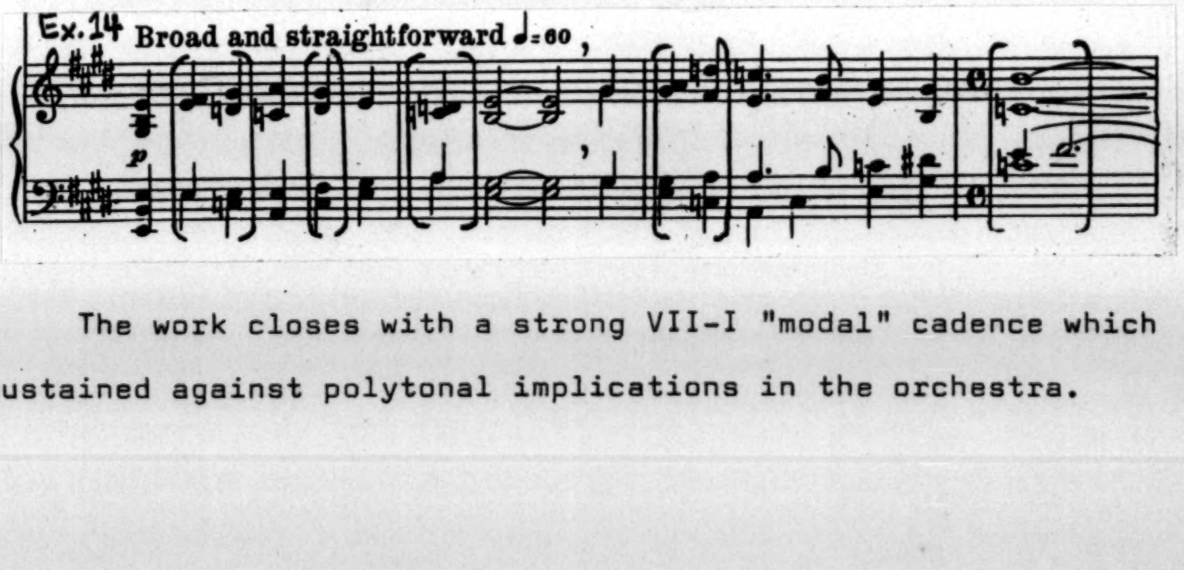
The same thing is true of the second section which features slow canonical imitation and variation in the chorus. The contrapuntal handling of the choral figures creates dissonances in the typical pandiatonic manner.

Ex. 13


espr.
— in Heav-en, Fa-ther in Heaven, — in Heav - en! ———
-scher Va ter, Himmlischer Va - ter, — Himmlischer Va - ter! ———
- en, Fa - ther in Heav - en!
- ter, Himm - li - scher Va - ter!
ppp espr.
Fa - ther in Heav - en, ——— Father in Heav - en!
Himm - li - scher Va - ter, ——— Himmlischer Va - ter!

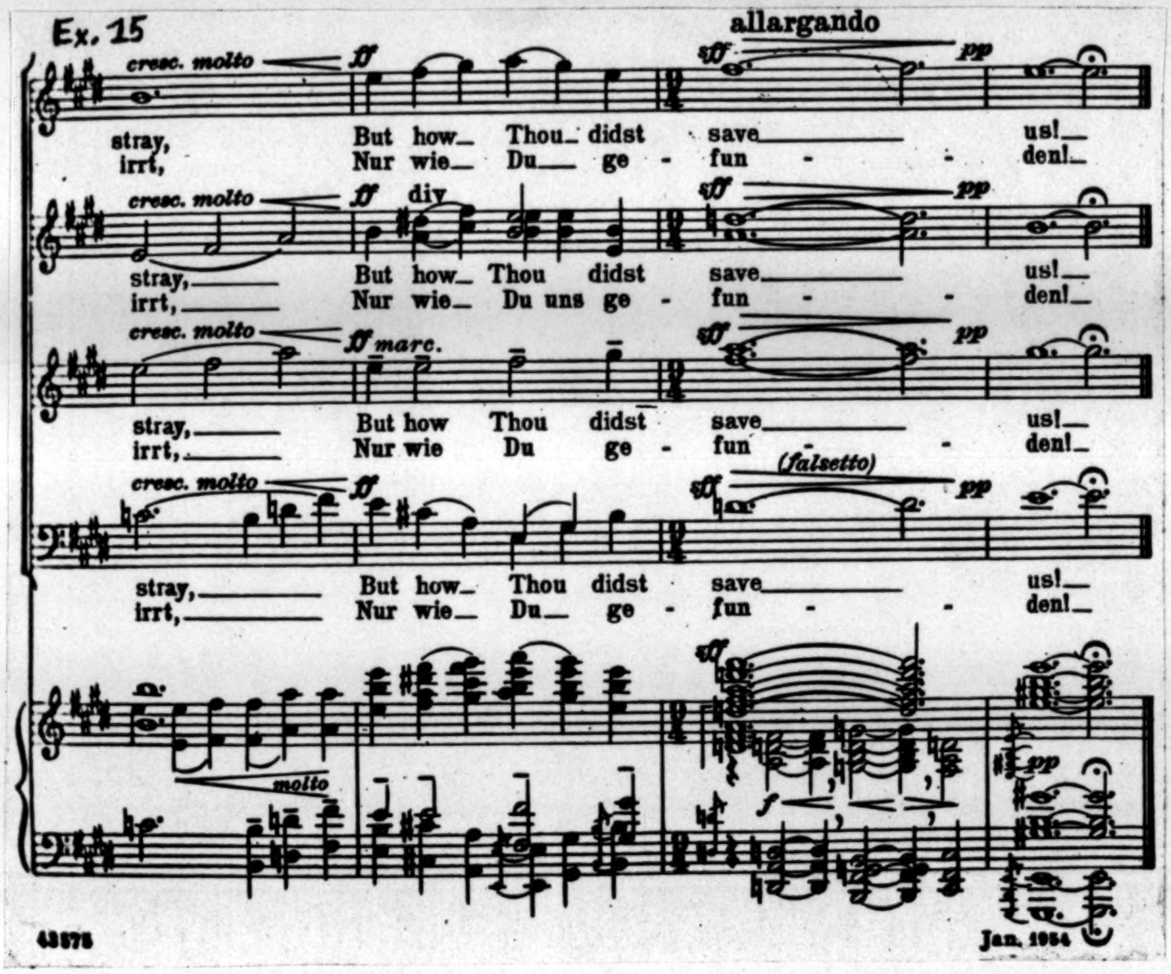
The final chorale contains a rich mixture of tertial and quartal writing. There is a predominance of triads and few sevenths and ninths but mixed in are several unusual chords built through fourths and added tones in unusual combinations.

Ex. 14


Broad and straightforward ♩=60
p

The work closes with a strong VII-I "modal" cadence which is sustained against polytonal implications in the orchestra.

Ex. 15

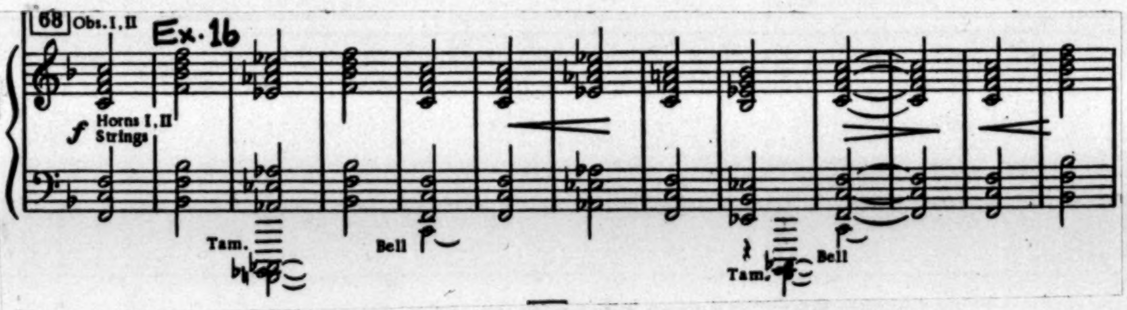

allargando
cresc. molto
ff
sff
pp
stray, But how_ Thou_ didst save_____ us!_
irrt, Nur wie_ Du_ ge - fun - - den!_
div
stray,_____ But how_ Thou didst save_____ us!_
irrt,_____ Nur wie_ Du uns ge - fun - - den!_
ff marc.
stray,_____ But how Thou didst save_____ us!_
irrt,_____ Nur wie Du ge - fun - - den!_
(falsetto)
stray,_____ But how_ Thou didst save_____ us!_
irrt,_____ Nur wie_ Du_ ge - fun - - den!_
molto
f
43878
Jan. 1954

The harmonic aspects of the work as a whole give a clear picture of most of the contemporary trends. Although there is much tertial writing, many of the sonorities are quartal. Much use is made of polytonal relationships. At times the harmonies are completely triadic although in such cases the harmonic progressions feature unrelated triads in succession. Some use is made of complex chords built on added thirds and other tones. The major-minor sonority is used a great deal. Some passages are highly chromatic and some are completely pandiatonic. Cadences when they occur, are usually clear but strong cadence points are not often reached. Some dissonances are resolved, most are not.

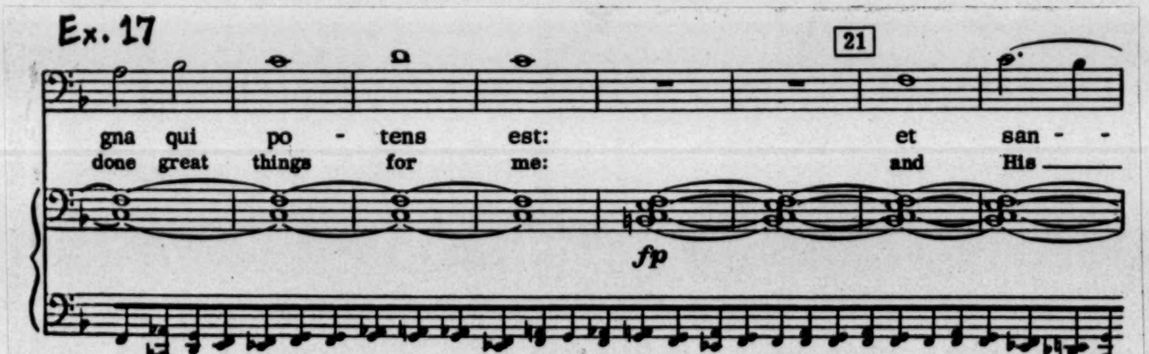
There is great use made of dissonant chords used purely for their percussive quality. Overall, the harmonies are firmly grounded in traditional tonal practice, but these are expanded within the realm of contemporary practice.

The harmonic practices of the "Magnificat" are not nearly as indicative of contemporary style. The texture is almost completely triadic throughout the entire work. (Mention has already been made of the few exceptions). A certain relief from this texture comes from the ragas which inject incidental dissonances into the fabric. The devices that Hovhaness employs most to achieve a certain degree of originality and departure from traditional harmony are: progressions of "modal" triads in parallel motion and the use of consecutive unrelated triads. (Exs. 16 and 17)

Ex. 16


68
Obs. I, II
f
Horns I, II
Strings
Tam.
Bell
Tam.
Bell

Ex. 17


21
gna qui po - tens est: et san - -
done great things for me: and His
fp

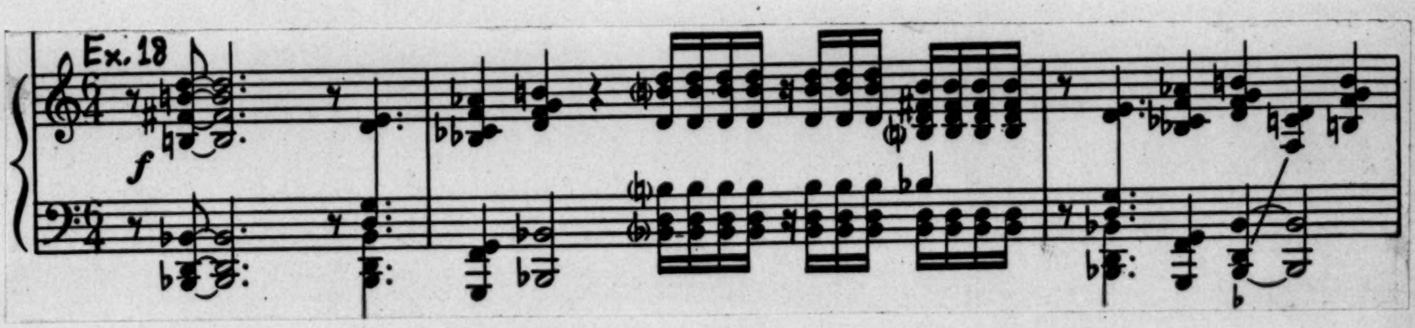
There is virtually no dissonance wrought from either chromaticism or pandiatonicism. There is no use made of percussive chords. Perhaps the "murmuring" passages relate to the device of using a dissonant sonority as an entity in itself inasmuch as they are in effect, sustained dissonant sonorities without resolution. Cadences are found frequently and are never obscured. The major-minor sonority is not used, although on occasion major and minor modes are alternated rapidly.

The harmonic style of the "Magnificat" differs from the usual contemporary practice through its general avoidance of dissonance. This does not mean however that it uses the harmonic language of the eighteenth or nineteenth centuries, for its characteristic archaic qualities are applied in a manner that, even though simple, is highly original.

The "Canticum Sacrum" differs from the other two works in that it emphasizes dissonance and minimizes consonance. Even the diatonic passages are handled in a highly dissonant pandiatonic manner.

The first movement uses polytonal relationships between voices and instruments. The writing here is chiefly tertial however. The brass utilize "hammered" dissonant chords in rapid repetition for rhythmic thrust.

Ex. 18



The inner movements are dodecaphonic, and are generally completely contrapuntal in character. These movements have little harmonic implication in the traditional sense. The points of relaxation that are inherent in the work are due more to changes of balance and texture rather than to any reduction of dissonance. Cadences exist, but usually on a melodic-contrapuntal, rather than harmonic, level.

The work as a whole is consistent harmonically with dodecaphonic practice. The tonal sections in general are either tertial and polytonal, or pandiatonic. The highly chromatic and contrapuntal character of the serial movements defy harmonic classification of the usual tonal kind.

Summary

The "Prayers of Kierkegaard" displays a tonal progression of D-B-E. The first, second, and fourth movements indicate a conservative amount of structural movement utilizing progressions to and from both primary and secondary scale steps. The third movement moves through various tonal areas in a "developmental" manner. The "Magnificat" has a tonal polarity of F-D-F. There is very little harmonic change as most of the music is basically tonic prolongation. The tonal polarity of the "Canticum Sacrum" is Bb-A-Bb. Each movement has some tonal significance but there is little structural motion within movements and smaller sections.

The "Prayers of Kierkegaard" uses a wide variety of modes: the church modes, the major and minor modes, the Lydian mode and certain chromatic modes. The "Magnificat" emphasizes the Mixolydian mode although the other church modes are used as well as the major and minor modes. There is some use of modes of "oriental" character, particularly in the use of the Hindu ragas. The "Canticum Secrum," basically in serial technique, utilizes the chromatic mode principally. There are instances however where the influence of the church modes are felt.

The harmonies of the "Prayers of Kierkegaard" are firmly grounded in tratitional tonal practice, but they are expanded in the manner of contemporary technique. There is both tertial and quartal writing; complex chords built on added thirds and other tones; major-minor sonorities; and the use of both chromatic and pandiatonic passages. Dissonance is sustained often for long periods of time although the cadence points are clear. Great use is made of dissonant chords used purely for their percussive quality. The "Magnificat" uses very little dissonance save for the Hindu ragas and the "murmuring" passages. The harmonic language is almost completely triadic. Some variety and originality are achieved through progressions of modal triads in parallel motion, and the use of consecutive unrelated triads. The "Canticum Sacrum" is comparatively more dissonant. The tonal sections are either tertial and polytonal, or pandiatonic. The serial movements are basically contrapuntal in nature and therefore have little traditional harmonic implication.

CHAPTER VII

CONTRAPUNTAL PRACTICES

The adoption of the neo-classical attitude has led to a great revival of counterpoint among certain composers in the twentieth century. The "return to Bach" movement extended back beyond the eighteenth century classic period to the great polyphonists of the fifteenth and sixteenth centuries. Contrapuntal devices and forms that had fallen into disuse during the nineteenth century were revived with great success. Canon, fugue, fugato, passacaglia, ostinato, pedal point, stretto, inversion, retrograde, augmentation and diminution became important elements in the "new" music.

Twentieth-century counterpoint has been influenced by the rhythmic tendencies of our time. All polyphonic music depends on contrasting rhythm to give individuality to each line. The contrasting lines of earlier polyphonic music however were generally specifically related, one complementing the other. In contemporary practice, rhythms of conflicting patterns are often used together. These polyrhythms have contributed to the more independent nature of the lines, creating greater inner tension and contrast.[1]

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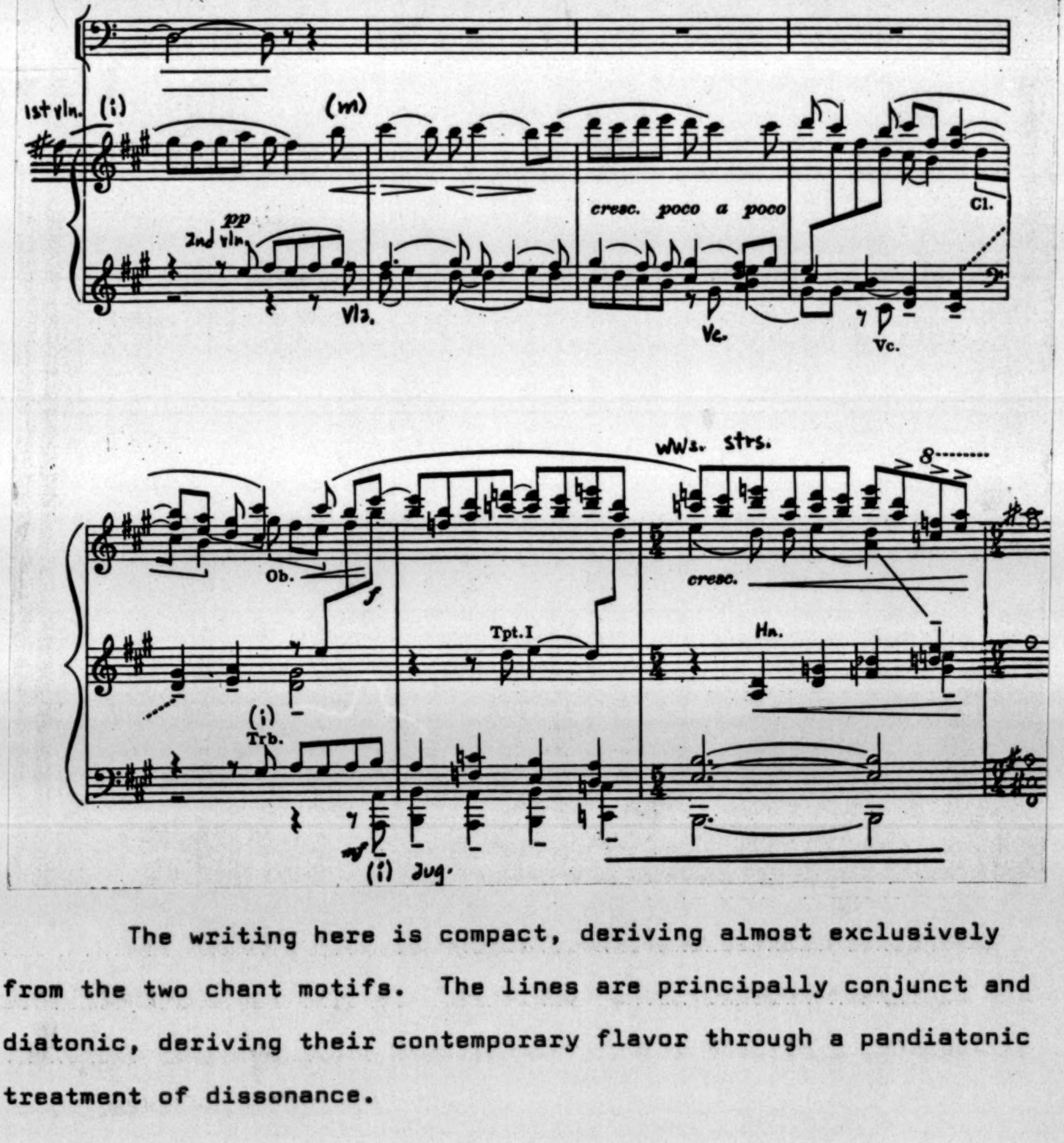
[1] It is obvious that the use of the imitative devices of the first paragraph in a rather strict way, presupposes a close rhythmic relationship between the lines owing to their common origin.

Twentieth-century counterpoint has also gone hand in hand with contemporary harmonic innovations. The "new" counterpoint has influenced the "new" harmony and has in turn been influenced by it. The tendency toward polyharmony has led to the use of moving blocks of harmony in a contrapuntal relationship. Contrapuntal lines have been thickened by adding other intervals or even chords in a parallel relationship.

The dissonance of the harmony is paralleled by the dissonance of the counterpoint. Contrapuntal lines have become increasingly chromatic and disjunct. Whereas the traditional contrapuntal practice used dissonances to create motion by resolving to consonances, twentieth-century counterpoint with its "new attitude" toward dissonance, is not so concerned with blending the lines into a unified texture as in making them stand out from each other. This implies a certain independence of line in which each voice attempts to assert itself in contrast to the other lines rather than to "harmonize" with it. In this sense contemporary contrapuntal practice is more "linear" and less vertically minded than its predecessor.

The principal contrapuntal device used in the first movement of the "Prayers of Kierkegaard" is the canon. It is used in a rather free fashion in the instrumental second section. Entrances are made by first and second violins in a descending diatonic pattern a half measure apart. The violas enter with the second motif (m) and then the first (i). This entrance is found to be in contrary motion with the first violins. (Ex. 1, measures 19 and 20) Following the 'cello entrance on motif (m) in measure 20, short imitations appear in the woodwinds. Motif (i) is next stated by horns in a thickened line of fourths and by trombone and bassoon in unison. The statement by the horns is in augmentation. As the intensity increases, motif (i) is stated in the bass instruments in augmentation. Strings, oboes, and clarinets meanwhile play a variation of motif (i) in thickened lines of fourths.

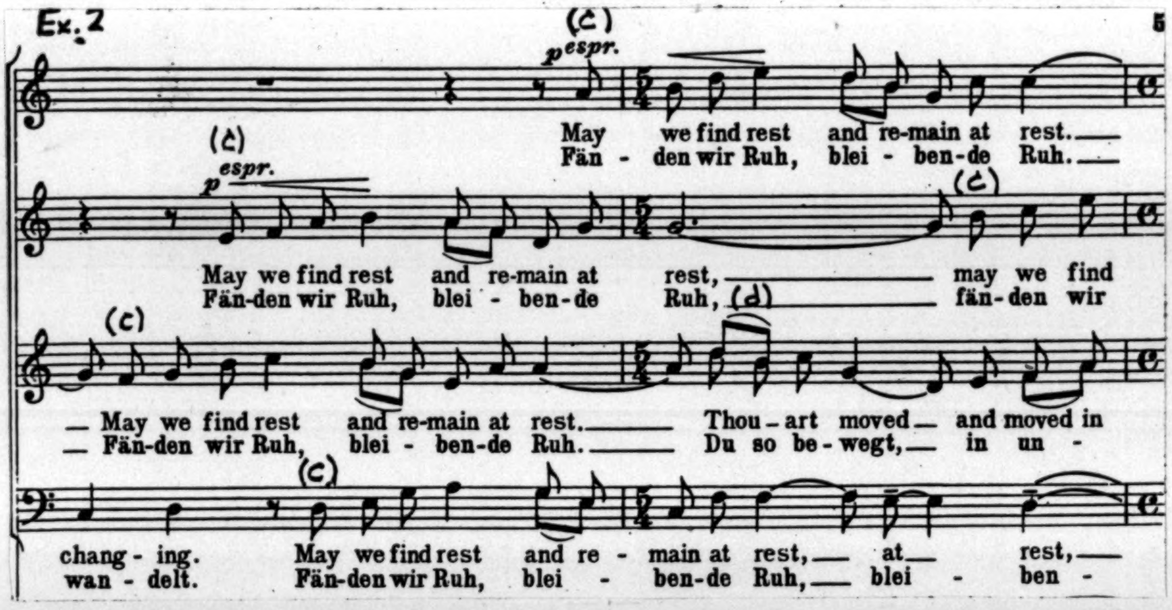
Ex.1


1st vln.
(i)
(m)
pp
2nd vln.
Vla.
cresc. poco a poco
Vc.
Cl.
Vc.
wws. strs.
8
Ob.
f
Tpt. I
cresc.
Hn.
(i)
Trb.
mf
(i) aug.

The writing here is compact, deriving almost exclusively from the two chant motifs. The lines are principally conjunct and diatonic, deriving their contemporary flavor through a pandiatonic treatment of dissonance.

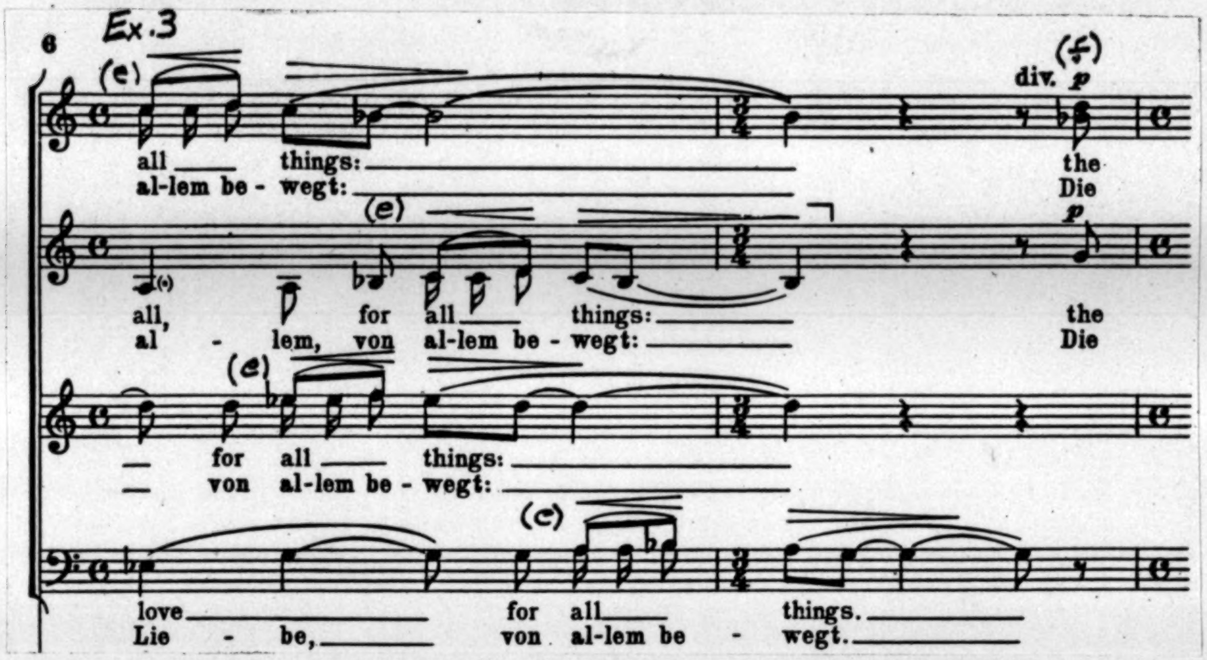
The fourth section also features canonic treatment of the chant motifs. The basses state motifs (c), (d), (e) and (b) in consecutive order as the tenors imitate at the unison two beats later. Following this is a stretto passage with four entrances of the same motif series being made in one measure. The entrances are made by tenors, altos, basses and sopranos on the notes F, E, D, and A.

Ex. 7


(c)
p espr.
5
May we find rest and re-main at rest.
Fän - den wir Ruh, blei - ben-de Ruh.
(c)
p espr.
(c)
May we find rest and re-main at rest, may we find
Fän-den wir Ruh, blei - ben-de Ruh, (d) fän-den wir
(c)
May we find rest and re-main at rest. Thou - art moved and moved in
Fän-den wir Ruh, blei - ben-de Ruh. Du so be - wegt, in un -
(c)
chang - ing. May we find rest and re - main at rest, at rest,
wan - delt. Fän-den wir Ruh, blei - ben-de Ruh, blei - ben -

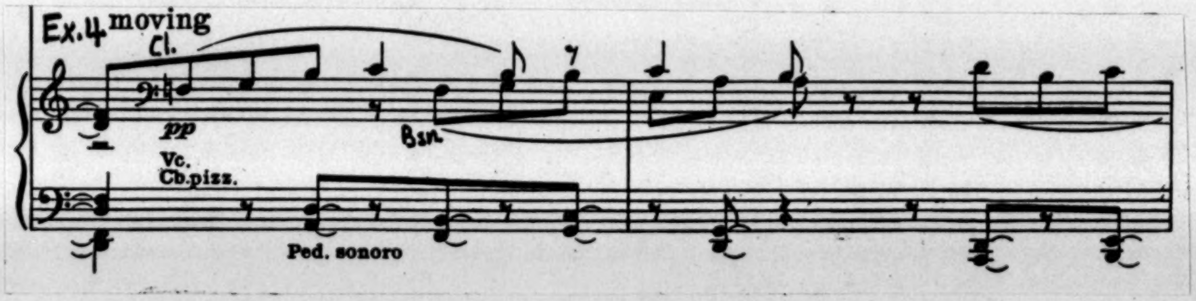
The sopranos complete the series through motif (e) while the other voices engage in imitative counterpoint of a free nature. Immediately after beginning motif (e) however, the soprano statement is imitated by each of the voices in turn. The entrances are one beat apart and take place within one measure.

Ex.3

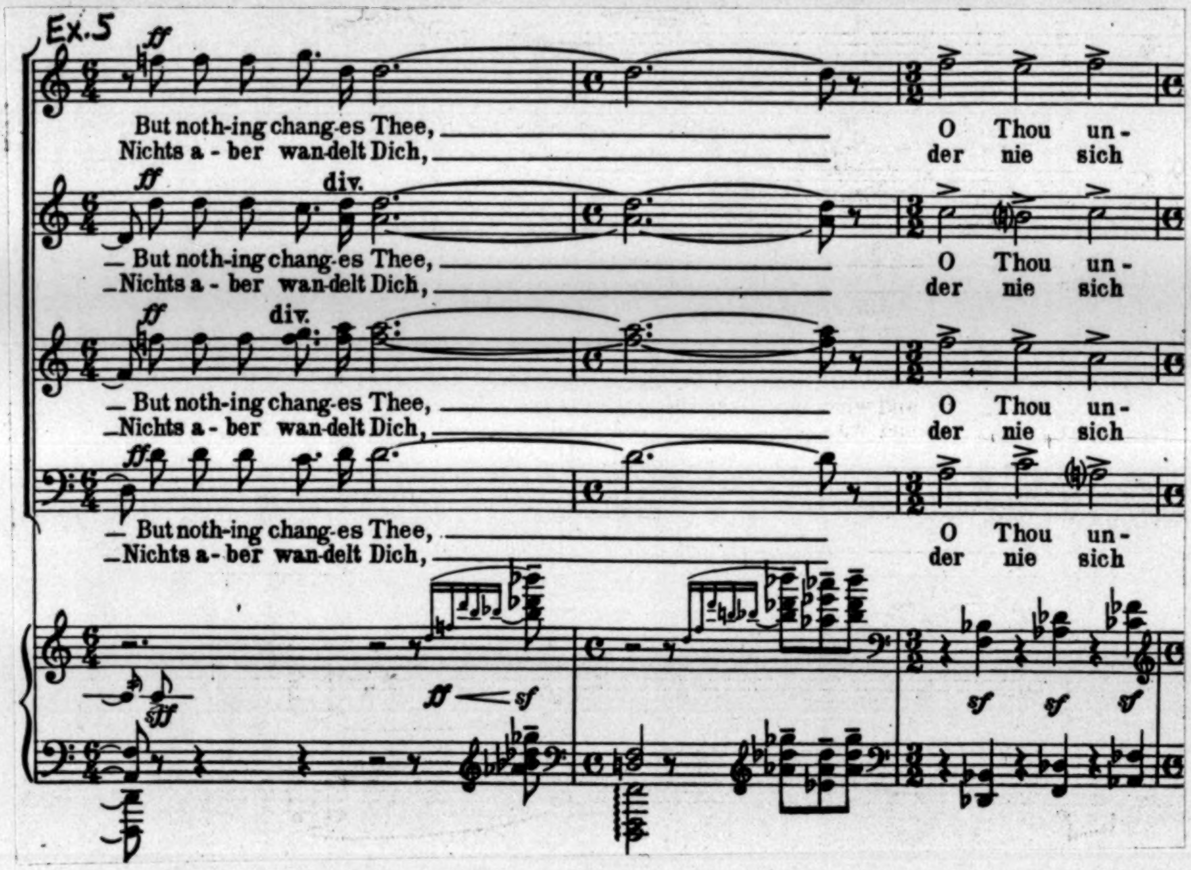

6
(e)
all things:
al-lem be - wegt:
div. (f) p
the
Die
(e)
all, for all things:
al - lem, von al-lem be - wegt:
the
Die
(e)
for all things:
von al-lem be - wegt:
(e)
love for all things.
Lie - be, von al-lem be - wegt.

The voice parts are usually doubled by instruments during this passage. In counterpoint to this canonic passage, piano, harp, and 'cellos and double basses in pizzicato play an "off-beat" moving line in fourths. This line is rhythmically independent of the voices.

Ex.4


moving
Cl.
pp
Bsn.
Vc.
Cb.pizz.
Ped. sonoro

The "punctuating" polychords in the loud chordal passages are of contrapuntal derivation. These chord lines are used in rhythmic as well as tonal contrast to the sustained voices.

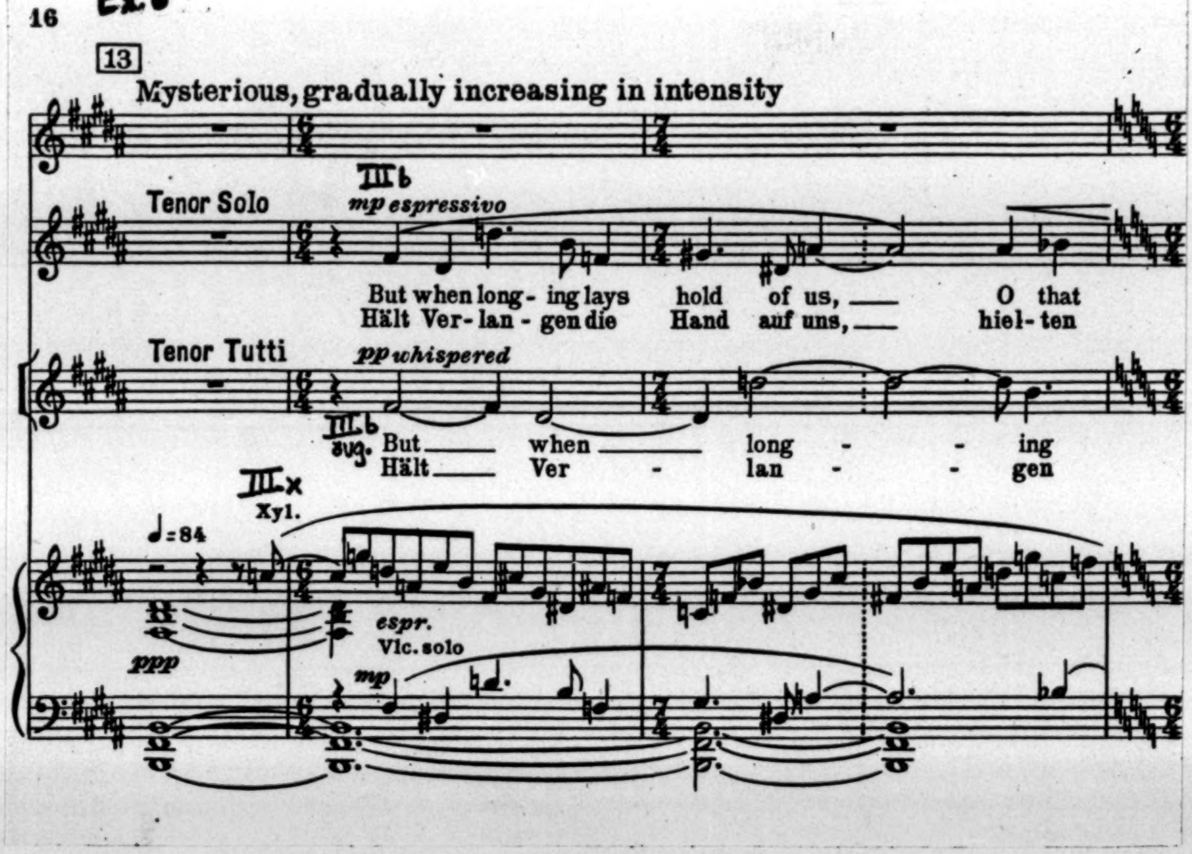

Ex. 5
ff
But noth-ing chang-es Thee,
Nichts a - ber wan-delt Dich,
O Thou un-
der nie sich
ff
div.
— But noth-ing chang-es Thee,
—Nichts a - ber wan-delt Dich,
O Thou un-
der nie sich
ff
div.
— But noth-ing chang-es Thee,
—Nichts a - ber wan-delt Dich,
O Thou un-
der nie sich
ff
— But noth-ing chang-es Thee,
—Nichts a - ber wan-delt Dich,
O Thou un-
der nie sich
sff
ff
sf
sf
sf
sf

The second movement is more harmonically oriented. Except for the passacaglia accompaniment, IIx, the only contrapuntal aspects concern occasional fragmentary imitations of the solo line.

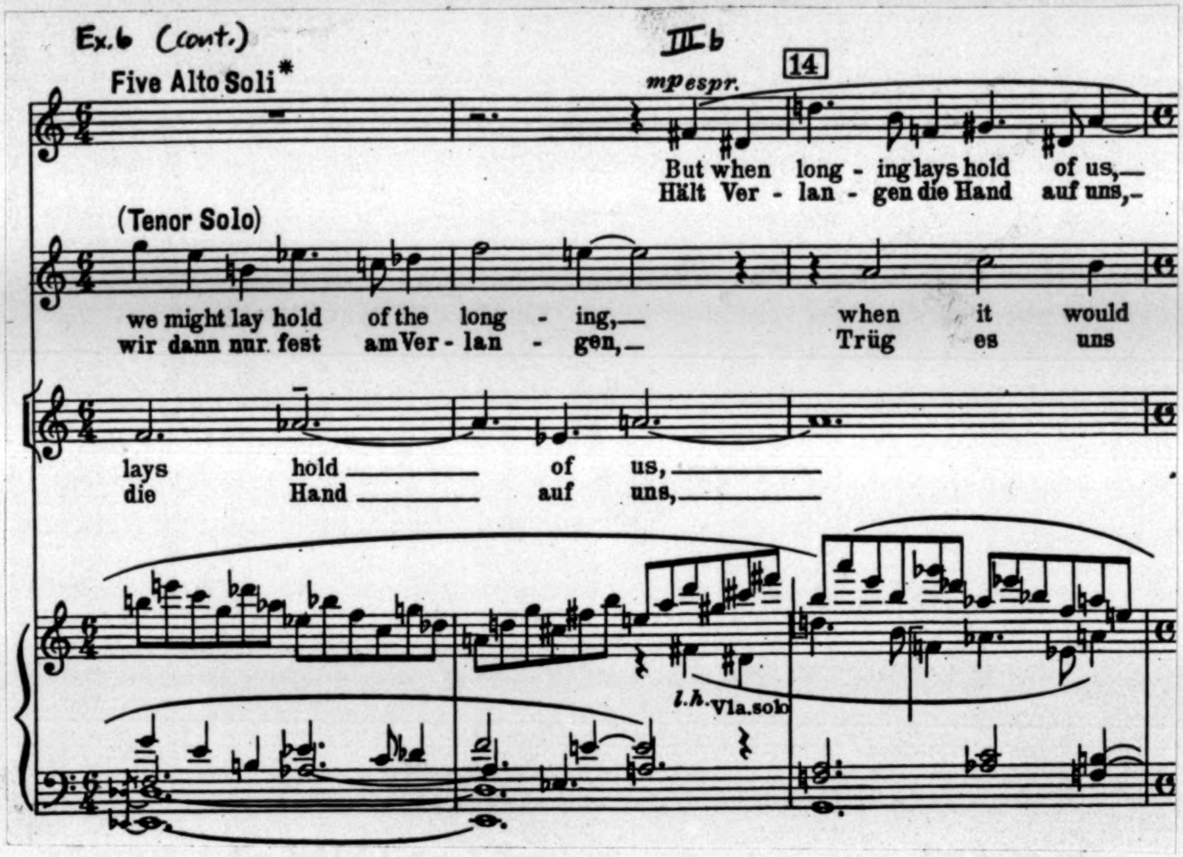
The first section of the third movement is in block chord style. The only contrapuntal influence is the use of block chord figures in the accompaniment to contrast rhythmically with the voices. The procedure is according to the typical polyphonic plan of contrasting movement in one voice with non-movement in the other. The soprano and bass lines are usually in contrary motion.

The second section utilizes counterpoint of a highly chromatic nature. Again the canon furnishes the point of departure. The angular theme, IIIc, starts simultaneously in two voices at the unison, the second voice statement being in augmentation. The third statement is also at the unison. In counterpoint to this canonic treatment is the passacaglia figure, IIIx, which is rhythmically independent of IIIc. This figure is immediately used in inversion.

Ex.6


16
13
Mysterious, gradually increasing in intensity
IIIb
Tenor Solo
mp espressivo
But when long- ing lays hold of us, O that
Hält Ver- lan - gen die Hand auf uns, hiel- ten
Tenor Tutti
pp whispered
IIIb aug.
But when long - - ing
Hält Ver - lan - - gen
IIIx
Xyl.
♩=84
ppp
espr.
Vlc. solo
mp

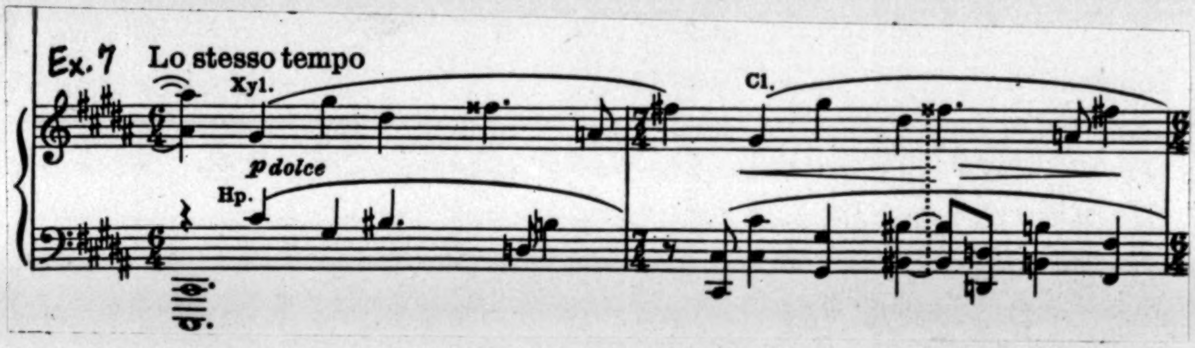
Ex. 6 (cont.)


IIIb
14
Five Alto Soli*
mp espr.
But when long - ing lays hold of us,—
Hält Ver - lan - gen die Hand auf uns,-
(Tenor Solo)
we might lay hold of the long - ing,—
wir dann nur fest am Ver - lan - gen,—
when it would
Trüg es uns
lays hold of us,
die Hand auf uns,
l.h.
Vla. solo

Solo soprano next states IIIc a major third above the original. Tenors, altos, and solo soprano continue in fairly strict canon until the theme is finally completed in tenors in augmentation. At this point the soprano section states the theme a half-step above the original. Immediately altos and basses inject an eighth-note chordal figure into the contrapuntal texture. This combining of textures continues for eight measures through the entrance of the new theme.

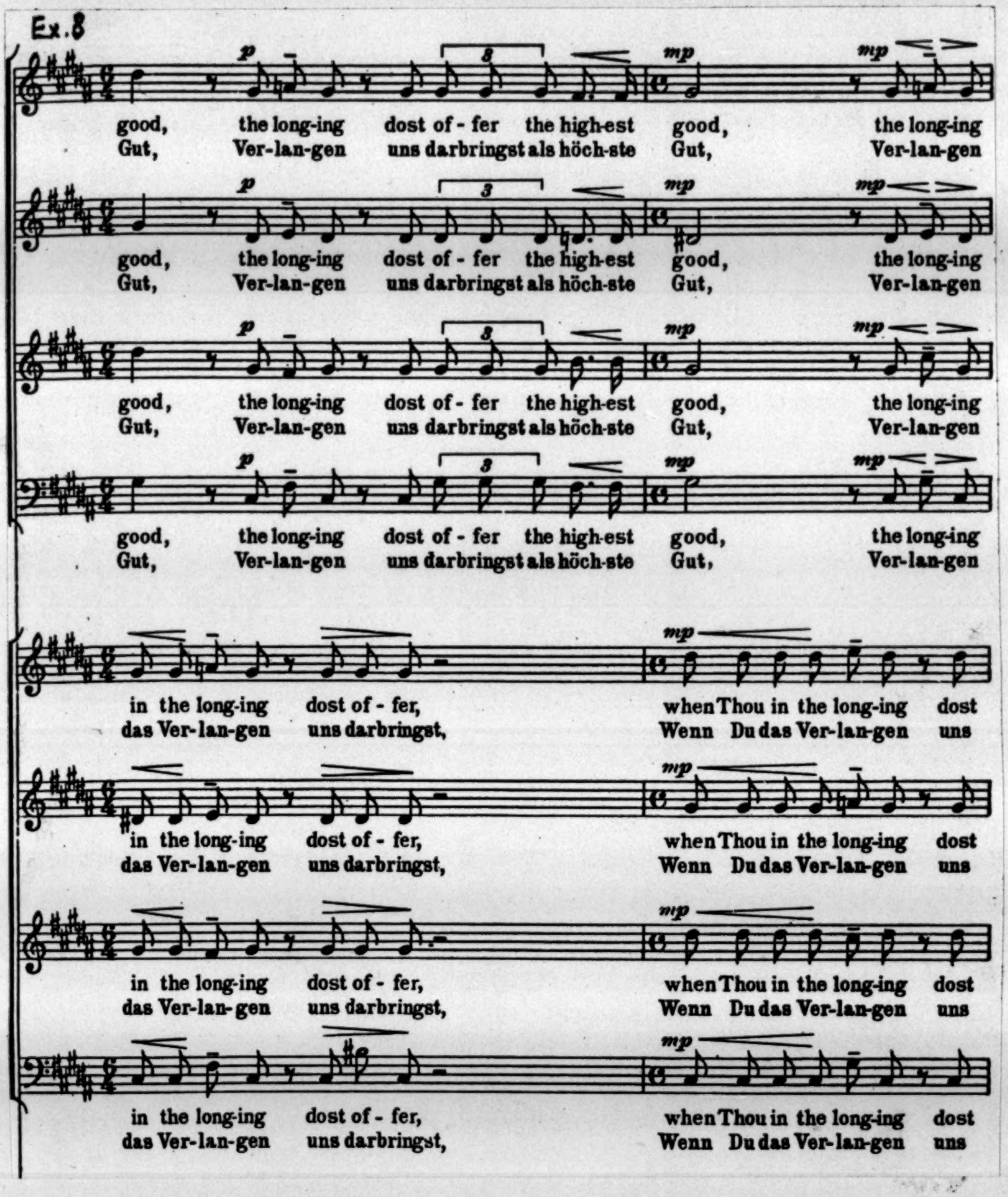
IIId is stated by the sopranos in its entirety and then repeated in part by tenors and basses in two-part canon at the lower fifth. The theme is primarily diatonic, but extremely disjunct. As the chorus begins the "hammered" statements of IIId, the orchestra takes up IIIc in canon.

Ex. 7



This canonic passacaglia continues almost to the end of the movement. The texture is a combination of centrapuntal and harmonic writing at two separate levels. The use of double chorus in these passages exemplifies a type of contrapuntal imitation of two separate bodies. Each body contrasts with the other in rhythmic alternation as well as tonal, the two choruses often evidencing polytonal relationships.

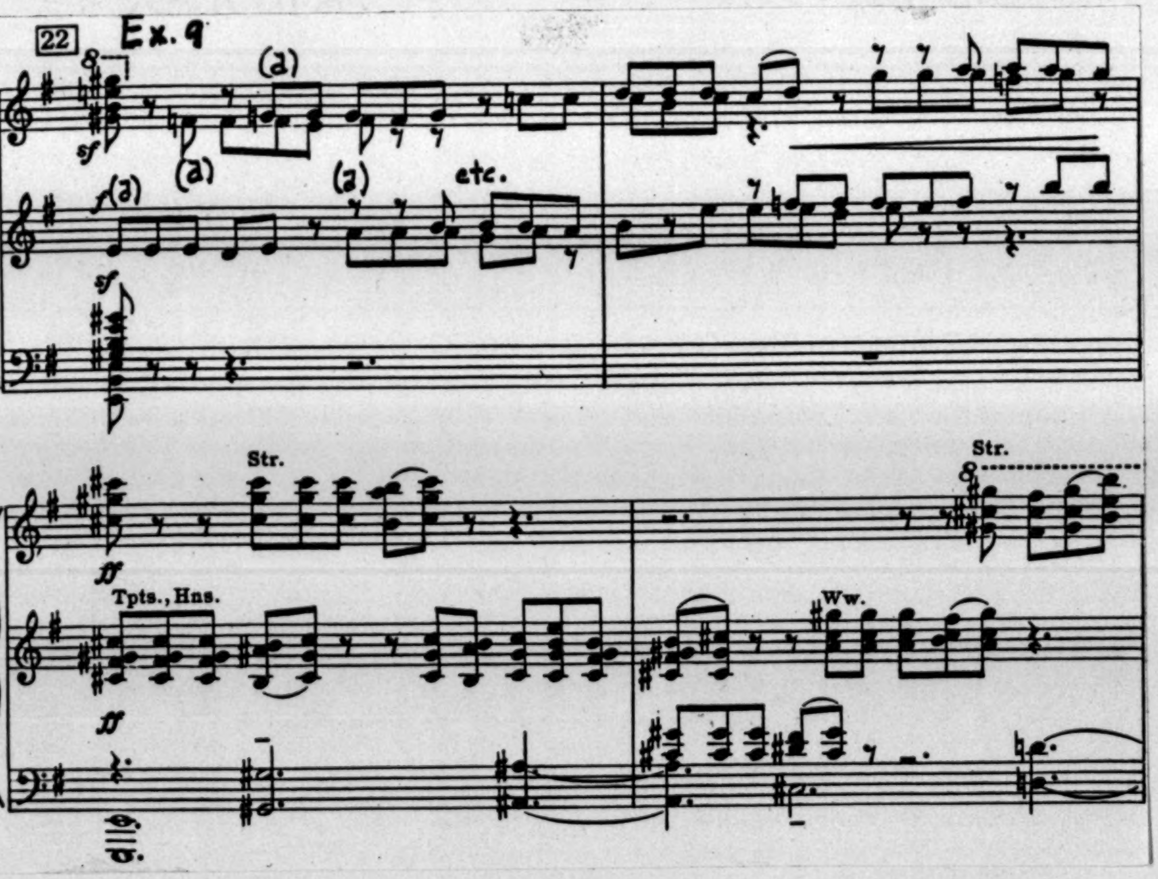
Ex. 8


p
mp
good, the long-ing dost of - fer the high-est good, the long-ing
Gut, Ver-lan-gen uns darbringst als höch-ste Gut, Ver-lan-gen
in the long-ing dost of - fer, when Thou in the long-ing dost
das Ver-lan-gen uns darbringst, Wenn Du das Ver-lan-gen uns

The passacaglia theme finally moves back into the chorus in measure 150 where it is again presented in two-part canon. The two chorus bodies now alternate contrasting textures, one singing in repeated chords, the other in two-part canon. The passacaglia it taken up by the trombones and the bass voices of both choruses in measure 155. Cutting the statement short, they state it next in augmentation. The trumpets, also in augmentation, engage in a canonic imitation at the ninth. The second and third sections of the third movement are thus completely dominated by canonic writing.

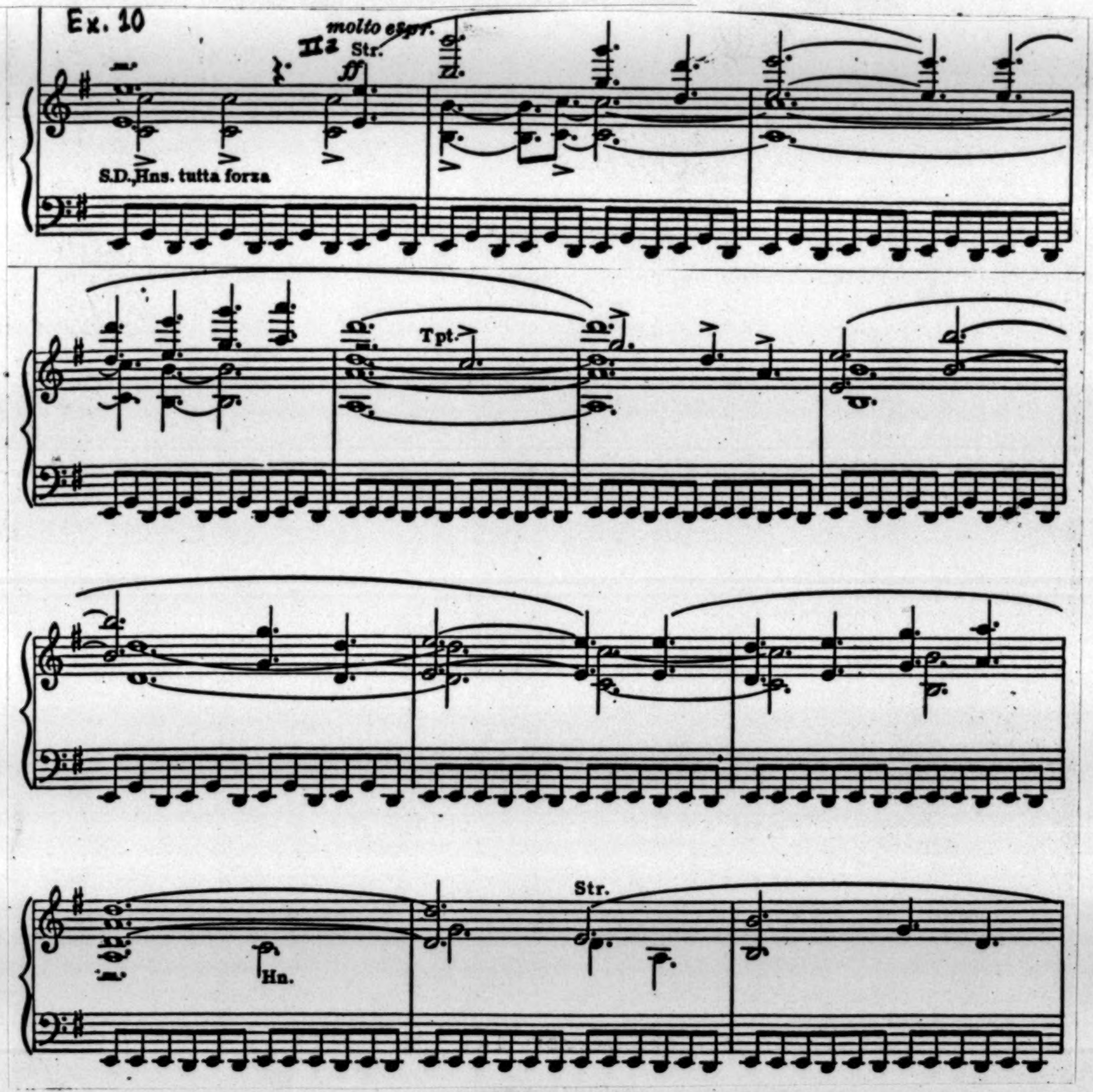
The first section of the fourth movement utilizes thickened lines of fifths and octaves in counterpoint with each other. The unusual stretto passage at No. 22 utilizes rapid entrances made in ascending diatonic pattern. The twelve entrances are made every third mico-beat, creating strong syncopation. The canonic imitation is strict, although it does not continue in any one voice beyond the five notes in the motif.

Ex. 9



The soprano solo theme of the second movement, IIa, is used in augmentation as counterpoint to the timpani figure which is based on the notes of motifs (i) and (m).

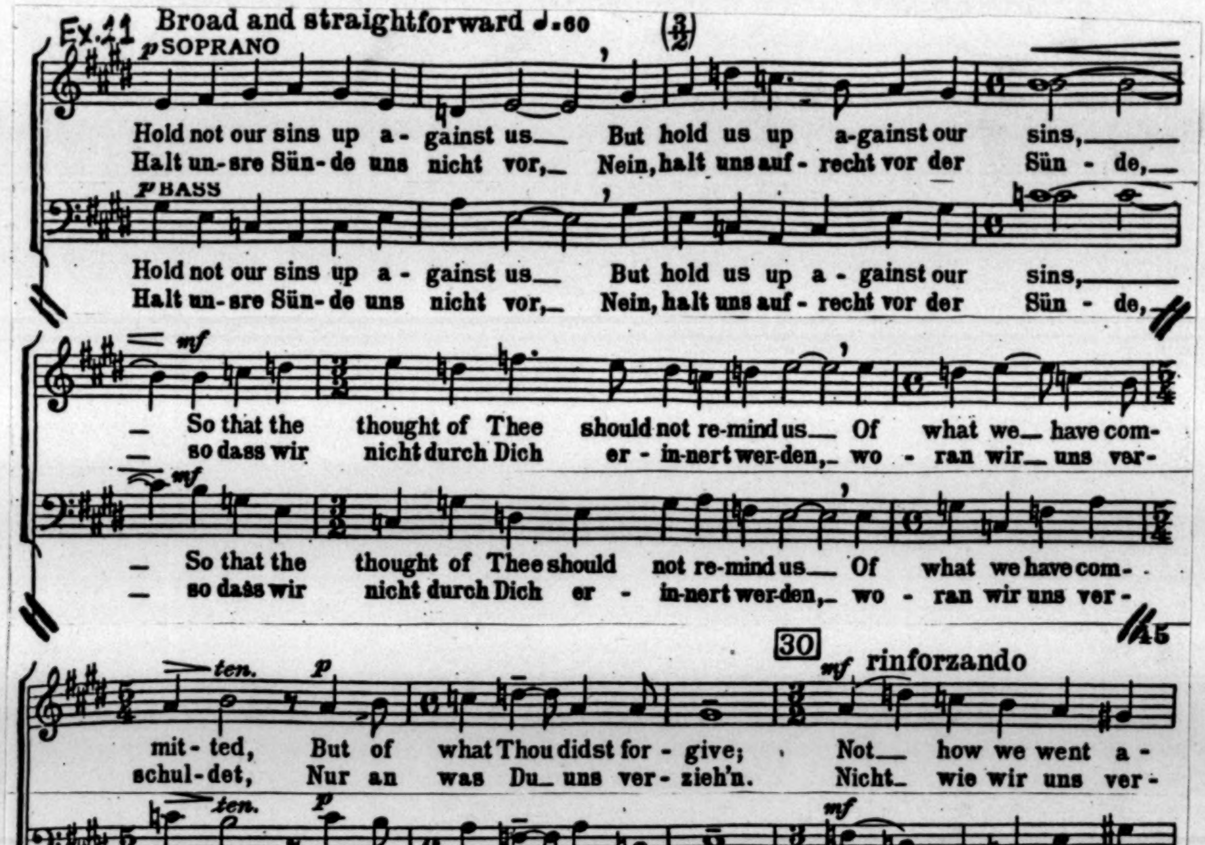
Ex. 10


molto espr.
IIa
Str.
ff
S.D.,Hns. tutta forza
Tpt.
Hn.
Str.

The second section of the final movement is polychoral in conception with three different choral groups and one group of woodwinds. The entrances on the two motifs employ several contrapuntal devices. Each line is generally thickened by fifth and octave, although sometimes only two voices are used on a line and occasionally only one. Some of the entrances utilize inversion, some appear with a displaced accent, and many appear in a syncopated rhythmic variation. The final measures include a stretto passage with four separate entrances, one in augmentation.

The final chorale is in strict chordal style but a close look at the relationship of the soprano and bass lines reveals a tendency toward inversion within the contrary motion pattern.

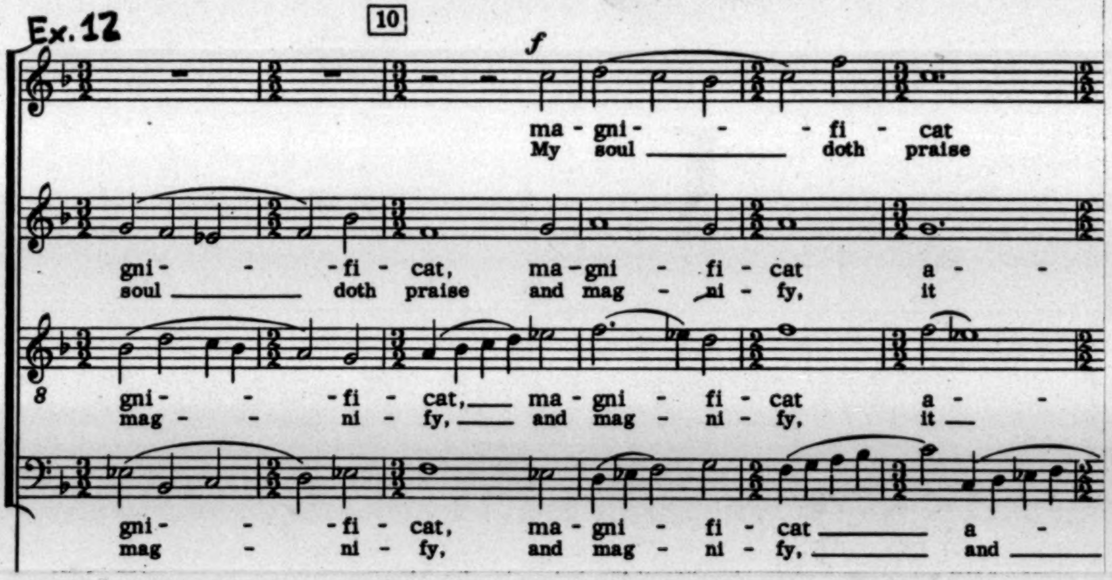
Ex. 11


Broad and straightforward ♩.=60
SOPRANO
BASS
Hold not our sins up a-gainst us— But hold us up a-gainst our sins,—
Halt un-sre Sün-de uns nicht vor,— Nein, halt uns auf-recht vor der Sün-de,—
So that the thought of Thee should not re-mind us— Of what we— have com-mit-ted,
so dass wir nicht durch Dich er-in-nert wer-den,— wo-ran wir— uns ver-schul-det,
30
rinforzando
ten.
But of what Thou didst for-give; Not— how we went a-stray,
Nur an was Du— uns ver-zieh'n. Nicht— wie wir uns ver-irrt,
cresc. molto
But how— Thou— didst save— us!—
Nur wie— Du— ge-fun-den!—

The predominantly homophonic and monophonic texture of the "Magnificat" does contain occasional contrapuntal relief. The contrapuntal practices are generally of a highly stylized nature. The Hindu ragas are contrapuntal in nature. Inasmuch as they are unrelated rhythmically, melodically, and often tonally to the material with which they co-exist, they are in a sense polyrhythmic, polymodal and at times polytonal. The "murmuring" devices, while not contrapuntal in the normal sense, are achieved by melodic patterns played rapidly against each other.

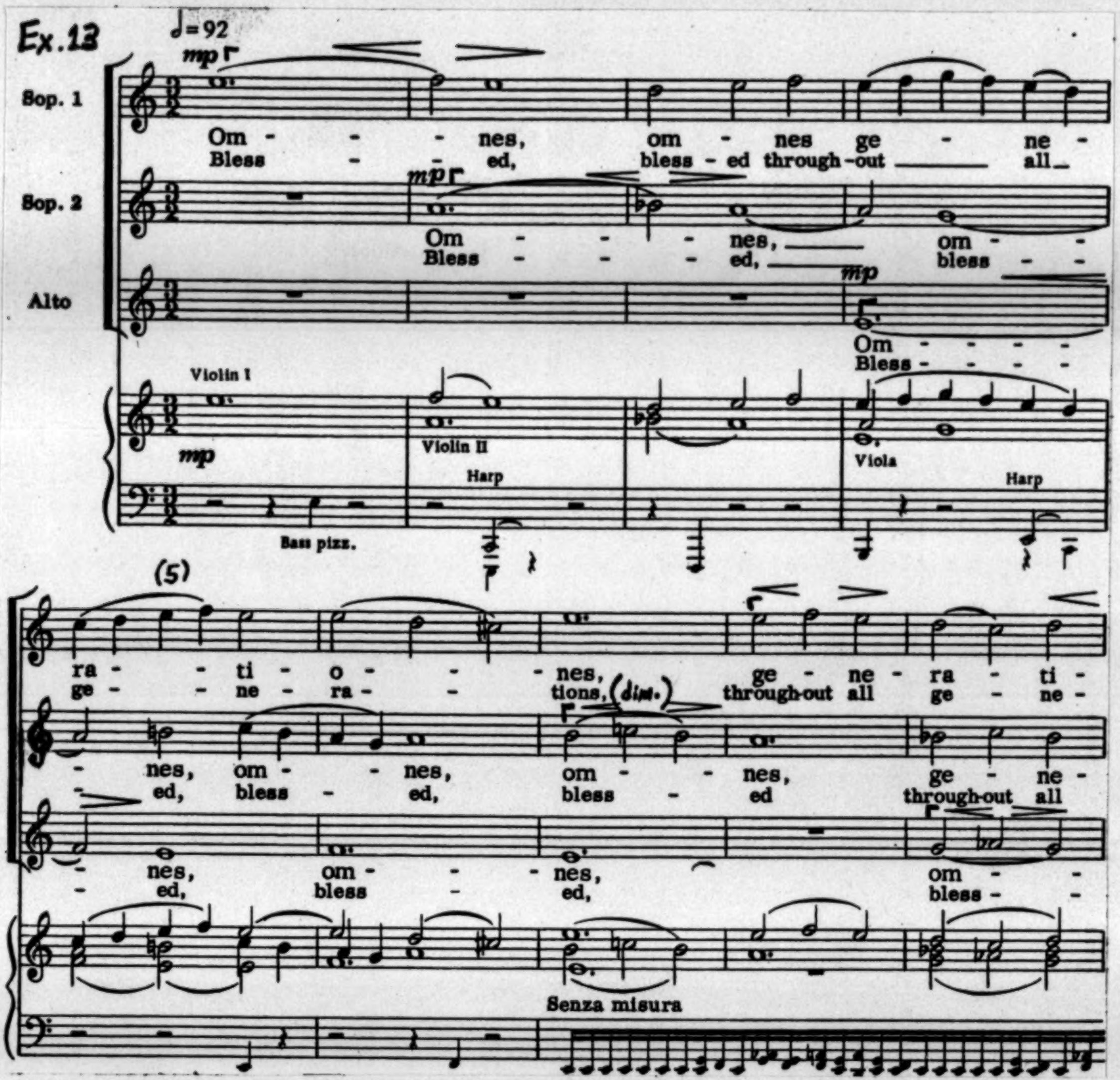
Canonic imitation is used in four movements. In the second movement fugato there are four entrances of the theme. By the third entrance the voices are moving in clearly-defined triads.

Ex. 12


10
f
ma - gni - - - fi - cat
My soul doth praise
gni - - fi - cat, ma - gni - fi - cat a -
soul doth praise and mag - ni - fy, it
gni - - fi - cat, ma - gni - fi - cat a -
mag - ni - fy, and mag - ni - fy, it
8
gni - - fi - cat, ma - gni - fi - cat a -
mag - ni - fy, and mag - ni - fy, and

The fifth movement is a canon for three women's voices. The voices each state the "Phrygian" theme in typical fashion. The pattern is then used in diminution with the entrances in a different order. (Ex. 13) The second half of the movement is contrapuntal in a much freer sense.

Ex.13

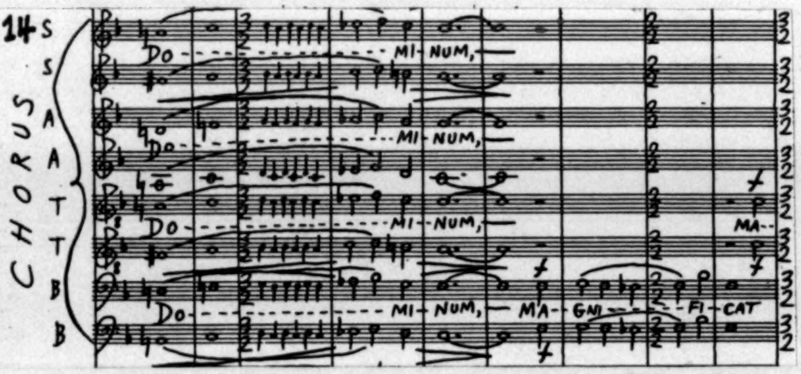

♩=92
Sop. 1
Sop. 2
Alto
Om - - nes, om - nes ge - ne - ra - ti - o - - nes, ge - ne - ra - ti -
Bless - - ed, bless - ed through-out all ge - - ne - ra - - tions, (dim.) through-out all ge - ne -
Om - - - nes, om - nes, om - - nes, om - - nes, ge - ne -
Bless - - - ed, bless - ed, bless - ed, bless - ed through-out all
Om - - - nes, om - - nes, om -
Bless - - - ed, bless - ed, bless -
Violin I
Violin II
Harp
Viola
Bass pizz.
Senza misura
(5)

The fugato in the sixth movement is very similar in procedure to the one in the second movement although it is a little longer. Again the harmonic aspects involve simple triadic movement.

The twelfth movement utilizes two short fugato sections side by side. The first concerns a primarily descending theme in dotted half-notes while the second is a rapid melismatic passage of eighth-notes. The two passages are separated by a few short triads. These two canons have several things in common with the other two found earlier in the work. Each of them contains entrances on both tonic and dominant. In each case there are only four entrances, one in each voice, before the fugato evaporates into a strictly homophonic texture. The lines are in each case diatonic and conjunct.

The archaic device of organum is employed in rich eight-voice triadic texture in two movements, the second and the twelfth. Both instances are very similar in procedure although the first one employs a two-note melismatic figure simultaneously in all of the voices.

Ex. 14



There are two examples of ostinato rhythmic figures. In the third movement an eighth-note pattern in pizzicato violins runs through the movement in four measure blocks which alternate roughly with two measures of rest. In the seventh movement a six-note ascending figure in quarter-notes runs throughout the movement.

There are a few examples of inversion within a contrary motion polarity between outer voices in chordal passages. This procedure is similar to that found in the "Prayers of Kierkegaard."

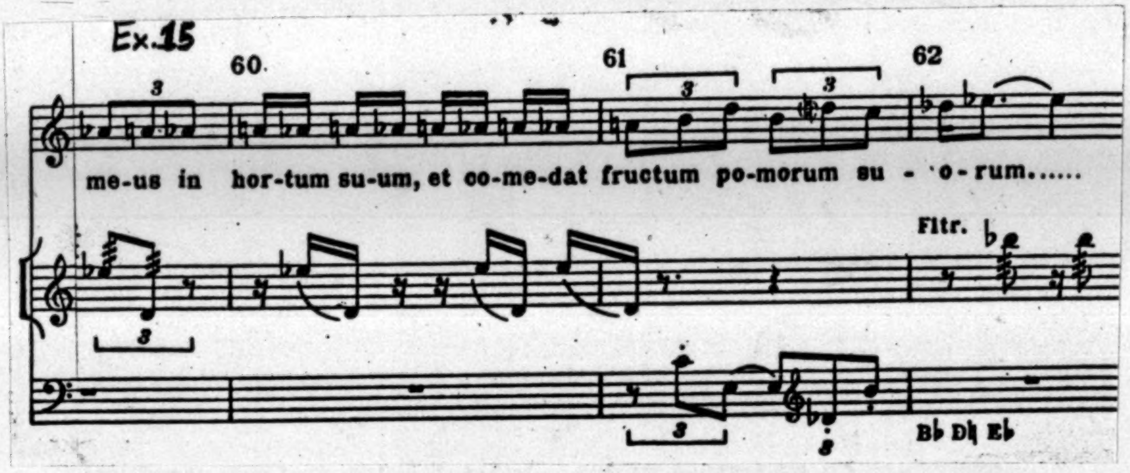
The "Canticum Sacrum" is chiefly contrapuntal in character except for the outer movements. The "Dedicatio" sentence is conceived completely on horizontal lines. These are executed in a rather free manner. There is a tendency for the two voices to move together on one plane against the principally two-part line of the trombones. This produces a variation on the idea of thickened lines except for the fact that the voices within each line do not move consistently in contrary motion. There is some movement in thirds but it tends to be disguised. Often the voices move in contrary motion to each other. There is also a great deal of imitation between the two lines. They tend to balance each other rhythmically.

The choral sections of the outer movements are almost completely homophonic in texture. Although there are polytonal relationships between the voices and instruments these do not take the form of lines of parallel chords moving against each other. The rhythmic aspects of each group seem to balance each other however.

The pandiatonic passages are horizontally conceived, each line having its own series of notes. Rhythmically the top two voices move together as well as the bottom two. This creates thickened rhythmic lines which move against each other. The lines are primarily diatonic and conjunct.

The inner serial movements are completely constructed according to contrapuntal principles, the lines being basically chromatic and disjunct. The accompaniment to the tenor solo in the second movement tends to form one line of counterpoint. As a rule the lines bear no rhythmic relationship. As in all serial writing there is much use made of mirror devices. A melodic (not rhythmic) canon at the unison takes place starting in measure 75 as the accompaniment echoes the original order of the solo in the preceding order. The movement ends with a melodic three-part canon in which the tenor inversion series is presented in augmentation by the flute which in turn is imitated in augmentation by harp and English horn.

Ex.15

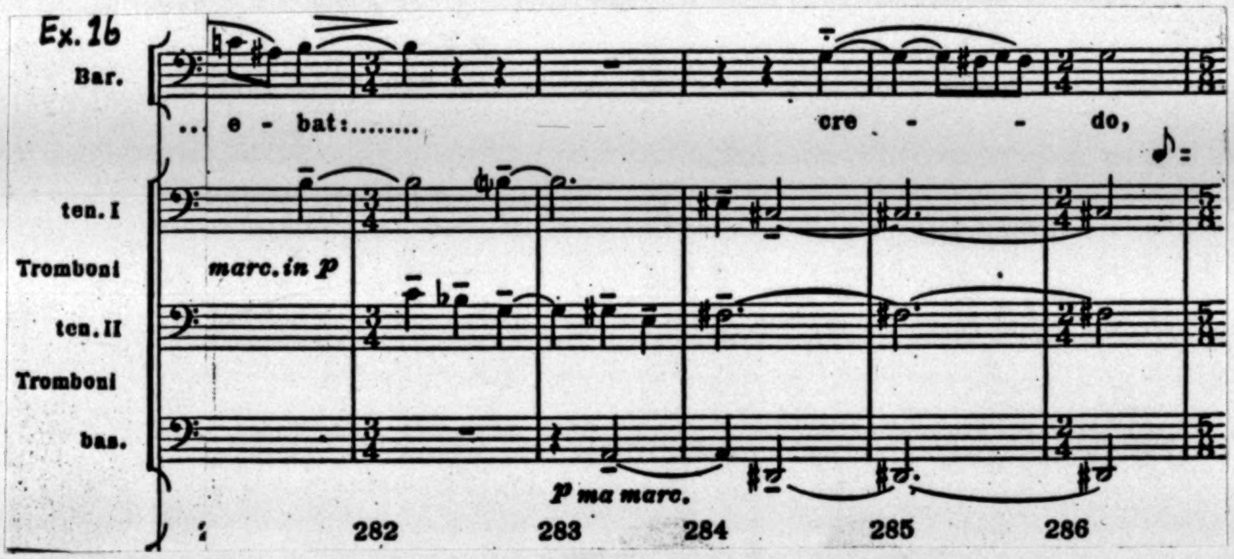

60
61
62
3
me-us in hor-tum su-um, et co-me-dat fructum po-morum su - o - rum......
Fltr.
B♭ D♮ E♭

The three central sections are related through the "passacaglia" figure which opens each one although these figures do not run through the sections in the normal sense. The two canons in Caritas and Fides are similar in that all forms of the series are exposed. The rhythmic pattern is imitated in all the parts in both cases.

The solo duets and chorus duets in Spes move together rhythmically so as to simulate thickened lines of counterpoint against the accompaniment although the voices do not move in parallel motion within the lines. The "credidi" passages in the chorus of Fides are thickened lines of octaves in counterpoint to the accompaniment.

The baritone solo line of the fourth movement is imitated by the chorus, two sections at a time. The vigorous canon exposes all orders of the series in a regular rhythmic pattern derived from the introduction to the movement. The accompaniments of all the serial movements are conceived along horizontal lines and in many cases several instruments will divide a single strand of thickened counterpoint against the voice part.

Ex. 16



Summary

The "Prayers of Kierkegaard" employs contrapuntal devices. The principal device is the canon which is used sometimes strictly, at other times in a free manner. The device of passacaglia is used a great deal; in one section it is used in two-part canon. There are several polychoral passages, in one instance a polychoral texture is used over a two-part canon. Augmentation is used often, diminution, rarely. There are several examples of stretto. Inversion is used at times in both contrapuntal and harmonic passages; in two instances it is used freely between outer voices in block chordal style. The rhythms of the contrapuntal lines, while contrasting, are usually directly related. There is some use of the thickening of contrapuntal lines by harmonic doubling. At times polychords are used contrapuntally, in other instances the lines are thickened by fourths, fifths, and fifths and octaves together.

The lines are most often diatonic and conjunct, but at times are diatonic and disjunct, and occasionally chromatic and disjunct.

The "Magnificat" by comparison, utilizes much less contrapuntal activity. There are several instances of contrapuntal devices which are used in a highly stylized manner. The Hindu ragas represent one contrapuntal device, the "murmuring" passages are also contrapuntally derived, although they are primarily vertical and "atmospheric" in effect. The device of canon is used several times. Each example is very short and usually is very "traditional" in procedure. The device of organum is used in two instances. In both cases the texture is triadic in eight parts. There are two examples of rhythmic ostinatos. Inversion is used between outer voices in some harmonic passages. Diminution is used rarely, augmentation, never. The contrapuntal lines are almost always conjunct and diatonic.

The "Canticum Sacrum" is based entirely upon contrapuntal procedure with the exception of the outer movements. The "Dedicatio" sentence and the instrumental interludes in the outer movements present the only evidence of predominantly diatonic and conjunct lines. All of the others are chromatic and disjunct. The canon is used three times in strict fashion along with all of the mirror forms common in serial technique. Passacaglia is used but only as an introductory statement to the three central sections. There are some examples of thickened contrapuntal lines but their coherence is achieved through rhythmic unity rather than through parallelism. There is much rhythmic independence between contrasting contrapuntal lines. Almost all the accompaniment is conceived horizontally although several instruments may divide a series simultaneously producing a sonority of several tones.

CHAPTER VIII

RHYTHM AND MATER

Of major importance in twentieth-century music is the reaction against the rhythmic standardization of the eighteenth and nineteenth centuries with regard to the simple rhythmic combinations and regularly recurring accents. The quest for the irregular has led to a new rhythmic concept, one which utilizes less symetrical patterns with such freedom as to completely revitalize the temporal capacity of the new music.

The music of the Middle Ages and the Renaissance exhibited a certain rhythmic freedom which resulted from the lack of regular recurrent accents. Contemporary composers in attempting to recapture some of this freedom, have experimented with the concepts of measured rhythm within the bar-line system of modern notation. One of the results has been the practice of rapidly changing meters. The use of two or more separate meters simultaneously results in polymetric passages of great complexity. Meters often take on dimensions of odd numbers composed of various irregular combinations of smaller denomination: seven beats to the measure (2+2+3); nine (4+2+3); and meters of eleven and thirteen beats made up of endless potential combinations. Even numbered meters may employ recurring patterns of unusual combinations: six beats to the measure (2+3+1); and eight (3+2+3). The standard unit of rhythm is no longer the measure but the beat. In cases where the beat itself is subdivided in unequal portions the standard unit is the microbeat. In a 4/4 measure divided into the eighth-note combination of 3+2+3, the standard unit is the eighth-note.

The effect of measured rhythm is possible within a regular meter in which case it manifests itself as syncopation. The widespread use of the ancient device of hemiola and other complex cross-rhythm patterns has helped to revitalize the new music. The late nineteenth-century practice of employing short, contrasting rhythmic patterns simultaneously ("two against three" or "three against four") has evolved into more complex proportions.

Intricacy of rhythm is often achieved through the use of larger conflicting rhythmic patterns used simultaneously. These polyrhythms[1] derive in part from rhythm practices of Africa and the far east. This practice has added a new dimension to western music which traditionally has conceived of contrasting rhythms in relation to each other.

Related to polyrhythm and its non-western sources is "free rhythm" which utilizes no common metrical unit. Within the limitations of our notation "free rhythm" is difficult to achieve. It can be approximated however, by completely disregarding any temporal relationship between separate parts or voices. This of course relates to improvisation inasmuch as the various parts do not coincide in a specific manner throughout the piece due to an absence of a common pulsation.

---

[1] A certain confusion of terminology exists concerning the labeling of rhythmic devices. Although some musicologists use the terms cross-rhythm and polyrhythm synonymously, cross-rhythm will refer to the shifting of accents within a measure while polyrhythms will refer to conflicting patterns.

A device favored by contemporary composers is the rhythmic ostinato. This is related to the ancient rhythmic modes inasmuch as it involves a set pattern which is continuously reiterated. The two however, can be quite dissimilar as the rhythmic mode may move so slowly as to lose all suggestion of ostinato.

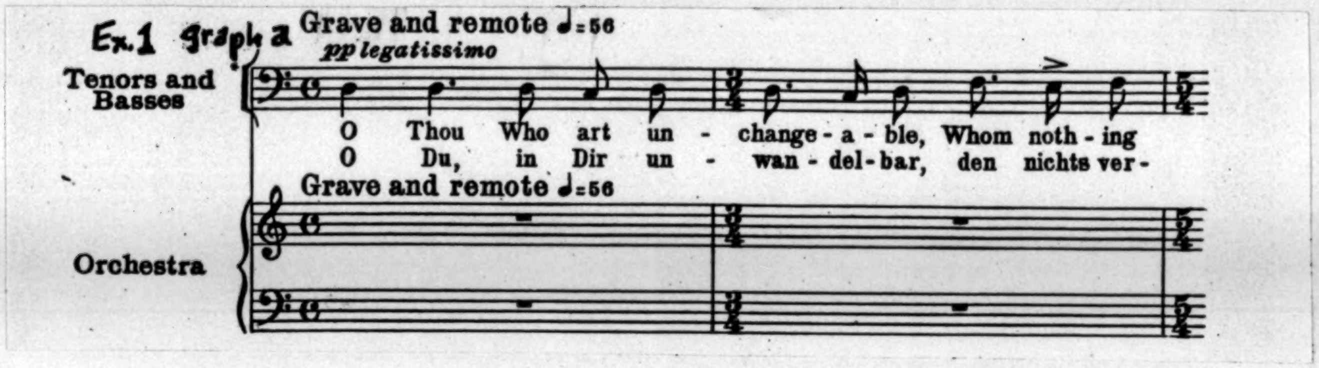
Rhythm in the twentieth century has changed in character as well as in pattern. Consistent with the image of modern society with its hectic pace and its "machine age" temperament, rhythms have become more energetic, powerful and percussive. The interest in primitivism has gone hand in hand with the influence of urbanism in the creation of more vigorous rhythms of great thrust and drive.

The general tendency in music toward rhythm of standard basic patterns was due in part to the influence of text. As the verse forms began to develop along more organized metrical lines the music correspondingly lost most of the rhythmic freedom it had enjoyed prior to the sixteenth century. As the poetry of the late nineteenth and early twentieth century became freer and less metrical the music which was composed to this poetry could not help but reflect the growing irregularity. Although rhythmic irregularities came into being in instrumental music without the direct influence of text it is an undisputed fact that there is a very close relationship between a particular language and its facets, and the music which is composed by those who use the language.

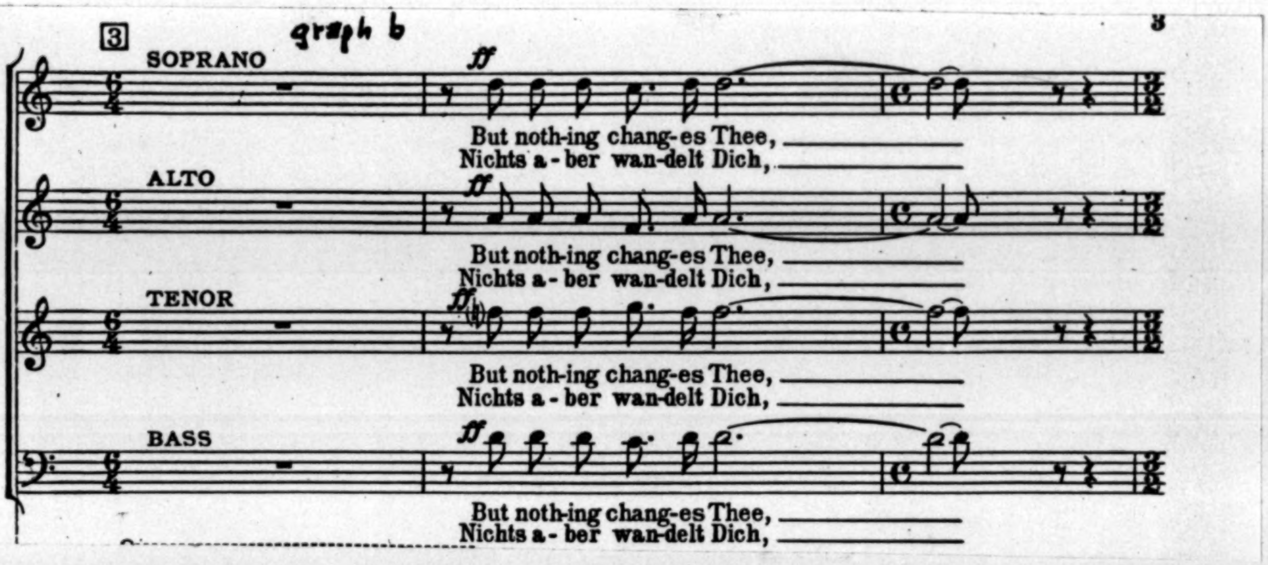
The composer of today who wishes to set text to music is confronted with a body of poetry and prose from the present and the past which encompasses the entire gamut of rhythmic possibilities, from rigid meters to complete metrical freedom. His choice will determine to some extent the effect that text will have on the rhythm of the music, but he is guided also by his own manner of text-setting, on one hand, and his own musical style on the other. In other words it is quite possible to set a metrical text to non-metrical music as it is to set a free text to metrical music. The rhythmic manner in which the text is set will depend on the metrical implications of the text only to the extent that the composer is sensitive to these implications and chooses to utilize them. In Chapter IV it became clear that the three composers under consideration were influenced by the natural accents of the text in varying degrees.

Inasmuch as all of the three texts are of a rather free metrical nature, we are not concerned with the effect of a strict metrical text on the individual composer. The question is rather, to what extent is the rhythm of the music directly related to the natural rhythm of the spoken text? Inasmuch as Barber was found to be quite sensitive to the natural accent of the text, it follows that the rhythms of his motifs and themes are profoundly affected by this. Even in the instrumental sections the motif rhythms can be traced back to specific word rhythms. Ex. 1, graph "a" shows the (a) motif of the chant. This same motif is shown in graph "b" but with different words. The comparison shows that the series of notes is subservient to the rhythm of the words.

Ex.1 graph a

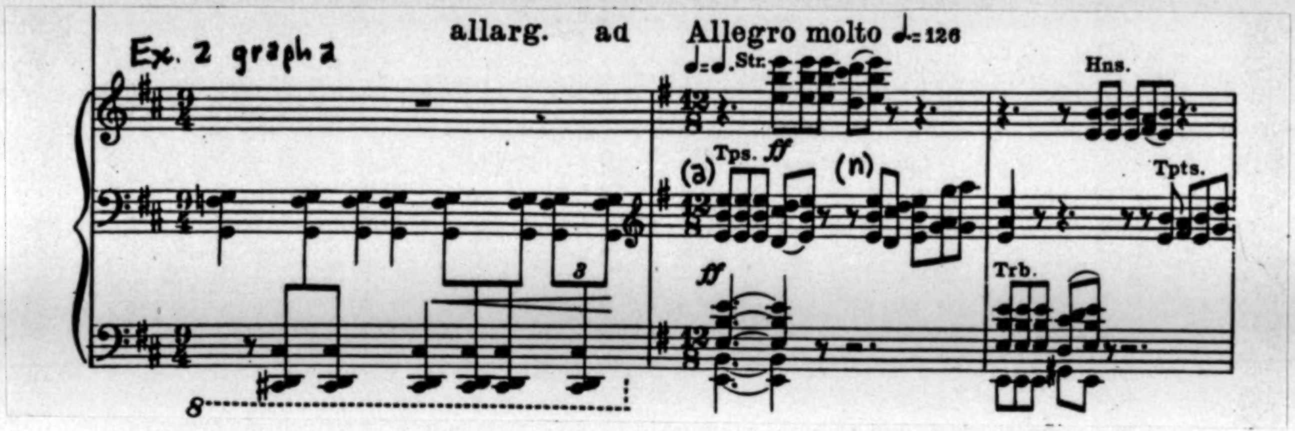

Grave and remote ♩=56
pp legatissimo
Tenors and Basses
O Thou Who art un - change - a - ble, Whom noth - ing
O Du, in Dir un - wan - del - bar, den nichts ver -
Grave and remote ♩=56
Orchestra

graph b

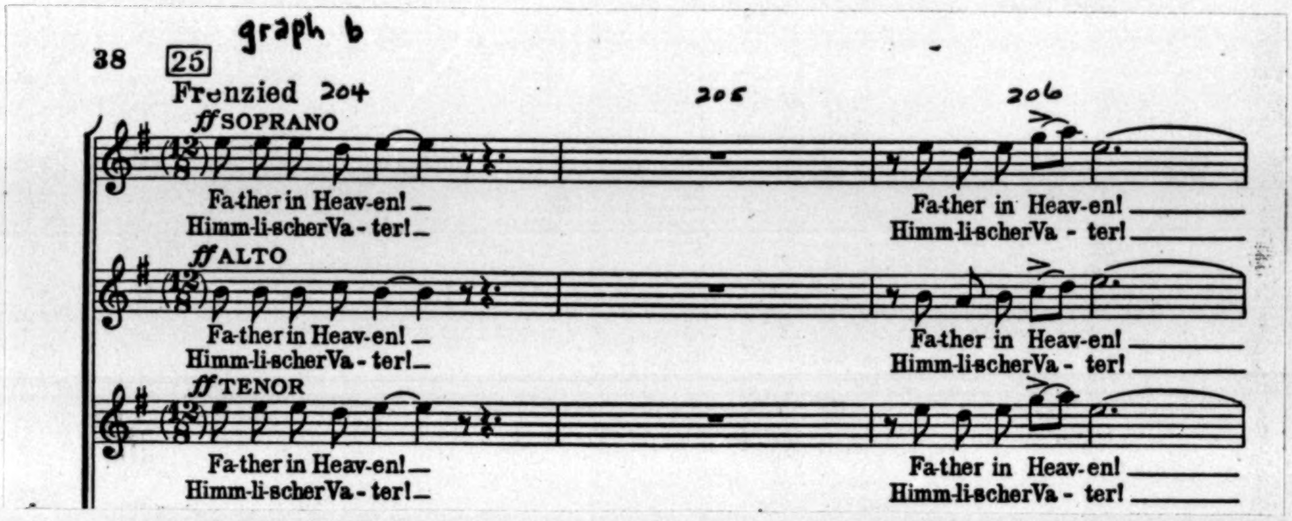

3
SOPRANO
ALTO
TENOR
BASS
ff
But noth-ing chang-es Thee,
Nichts a - ber wan-delt Dich,

The (a) motif appears in the beginning of the fourth movement with a new rhythm. (Ex. 2, graph a) The source of this rhythm soon becomes obvious with the entrance of the voices in measure 204. (Graph b) The answering phrase, (motif n), in these two graphs shows an example of reverse influence. The melodic pattern is heard for the first time in graph "a." When it appears with the words in graph "b" the relationship is a bit strained evidencing in this case, the influence of an instrumentally conceived rhythm on the natural word rhythm.

Ex. 2 graph a

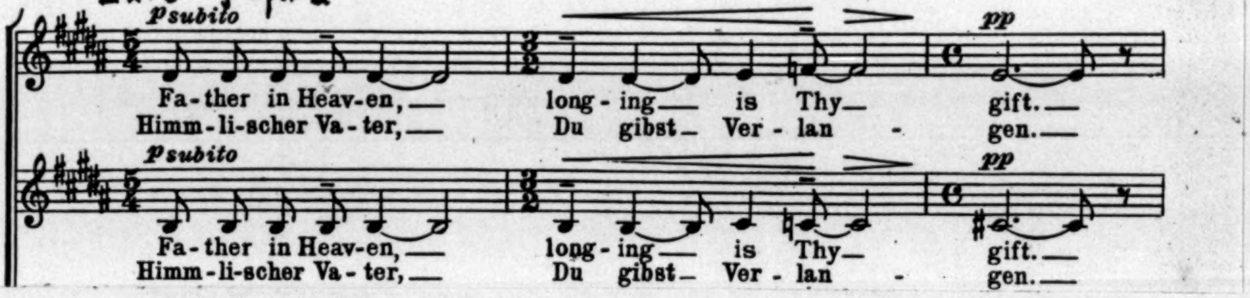

allarg.
ad
Allegro molto ♩.=126
♩=♩.
Str.
Hns.
(a)
Tps.
ff
(n)
Tpts.
ff
Trb.
8
8

graph b

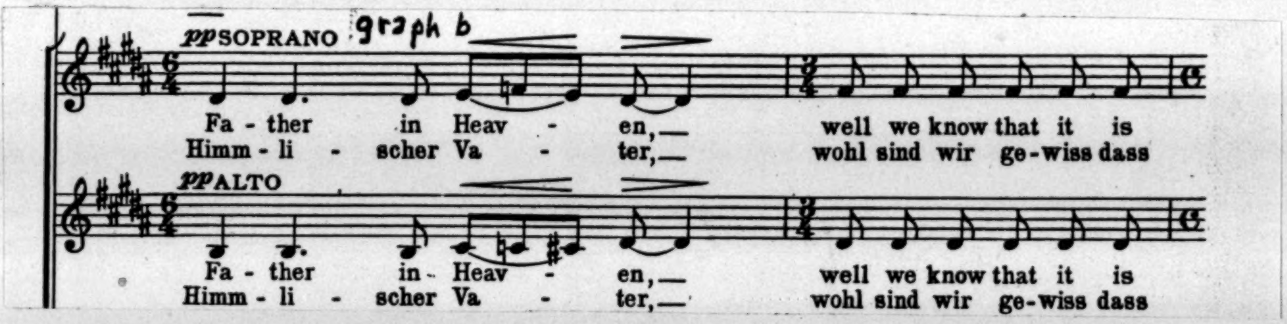

38
25
Frenzied
204
205
206
ff SOPRANO
Father in Heaven!
Himmlischer Vater!
Father in Heaven!
Himmlischer Vater!
ff ALTO
Father in Heaven!
Himmlischer Vater!
Father in Heaven!
Himmlischer Vater!
ff TENOR
Father in Heaven!
Himmlischer Vater!
Father in Heaven!
Himmlischer Vater!

It is impossible to determine for certain whether Barber intended to use this motif with these words when he wrote the instrumental passage. Certainly he knew what his next line of text was to be. At any rate the rhythm of the first five notex is not entirely new as Ex. 3, graph "a" will indicate. Here again the rhythm of the words directly affects the music. These same words have been used earlier and in a different rhythm. (Graph b) The notes this time are from motif (i). It is noticed that the same text has suggested a different rhythm, both following a rather natural accent. The difference in these two rhythms is easily understood if one considers the overall meaning of the text. The first statement (graph b) is in slower note values because it begins the prayer in a calm manner. The second statement (graph a), reiterating the initial line, carries with it more intensity, partially because of its emphasis through the reiteration, and partially because of the increasing tension in what is to follow both textually and musically. The final statement of this text (Ex. 2, graph b) is one of great intensity and excitement.

Ex. 3 graph a


p subito
Fa-ther in Heav-en, longing is Thy gift.
Himm-li-scher Va-ter, Du gibst Ver-lan-gen.
pp
p subito
Fa-ther in Heav-en, longing is Thy gift.
Himm-li-scher Va-ter, Du gibst Ver-lan-gen.
pp

graph b


pp SOPRANO
Fa-ther in Heav-en, well we know that it is
Himm-li-scher Va-ter, wohl sind wir ge-wiss dass
pp ALTO
Fa-ther in Heav-en, well we know that it is
Himm-li-scher Va-ter, wohl sind wir ge-wiss dass

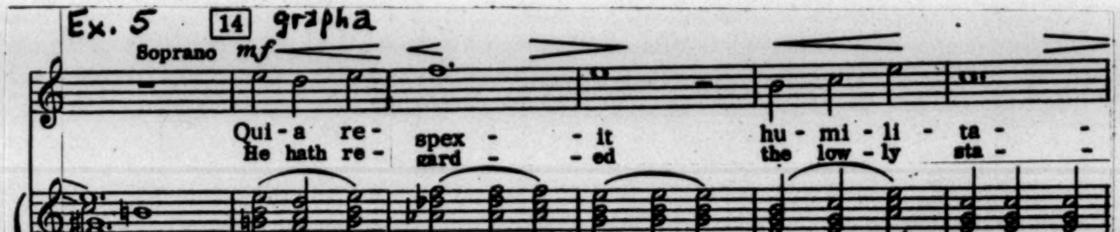
The final chorale is illustrative of an unusual procedure on the part of the composer. The verse patterns of the early Lutheran chorales were simple and metrical, having a great influence on the music of their day which had been predominantly nonmetrical. Here Barber takes a metrical form and applies to it verse of a rather free nature. That he succeeds in doing so while at the same time retaining the natural accent of the words is most interesting. The text falls into seven phrases of unequal length, yet the chorale finds symmetry in sixteen measures.

Ex. 4

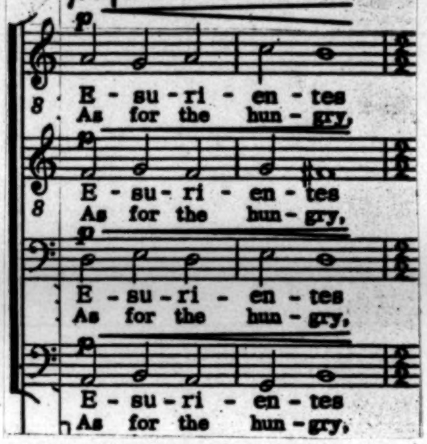
|Hōld not our sīns up a|gaīnst us
But |hōld us ūp agaīnst our| sīns,|
|So that the| thoūght of Thēe should not re|mīnd us
Of| whāt wē have com|mītted,
But of| whāt Thōu didst for|gīve;|
|Nōt how we went a|strāy,|
|Bu̅t how Thōu didst| sāve| ūs!||

In Chapter IV we found that Hovhaness was only slightly influenced by the natural accent of the words, and Stravinsky, apparently not at all. In the fourth movement of the "Magnificat" the soprano solo employs two themes, the second deriving from the first. The difference in rhythm is due to the different words which are used, the second one moving in faster note values because only one short word is used in repetition.

Ex. 5

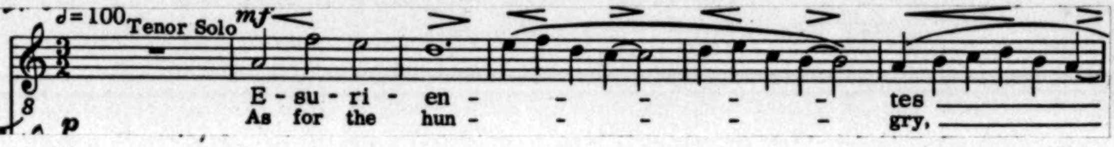

14
grapha
Soprano
mf
Qui-a re- spex - - it hu-mi-li - ta - -
He hath re- gard - - ed the low-ly sta - -
p
Harp
Harp

graph b

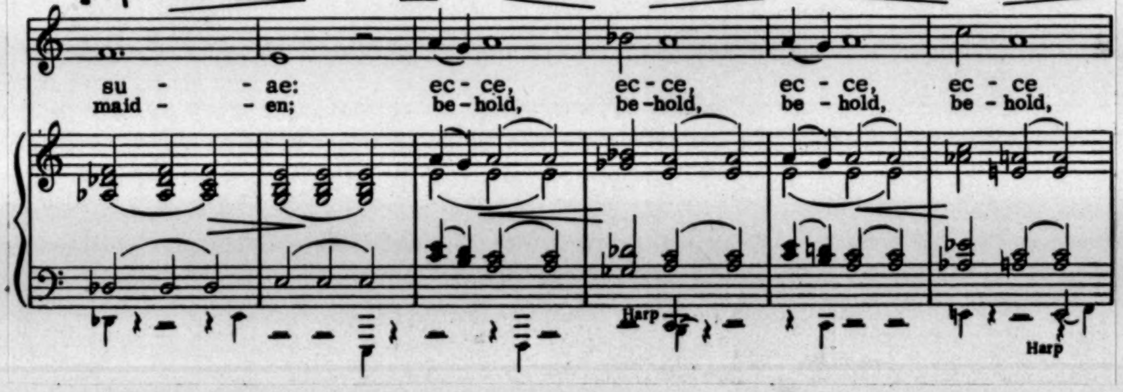

p
E - su - ri - en - tes
As for the hun - gry,
E - su - ri - en - tes
As for the hun - gry,
E - su - ri - en - tes
As for the hun - gry,
E - su - ri - en - tes
As for the hun - gry,

The ninth movement opens with tenor solo. After nine measures the men's chorus repeats the same words. The thematic material is completely different but the rhythms are almost exactly the same for the first four syllables.

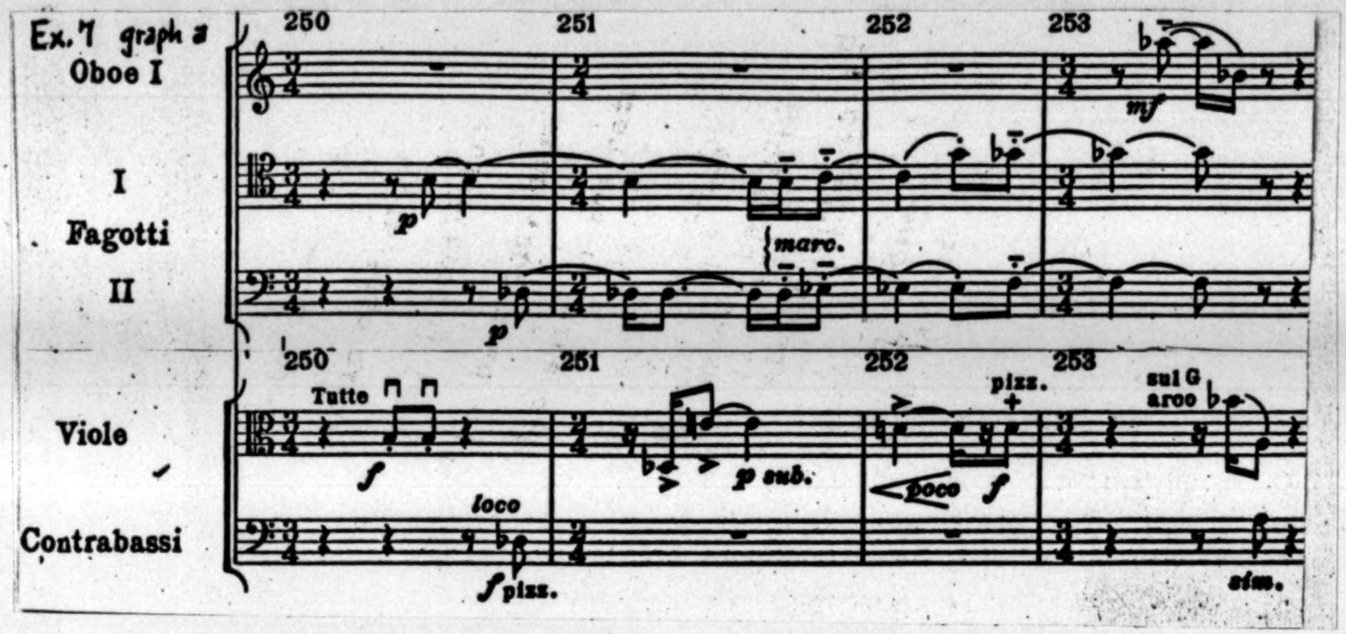
Ex. 6
graph a

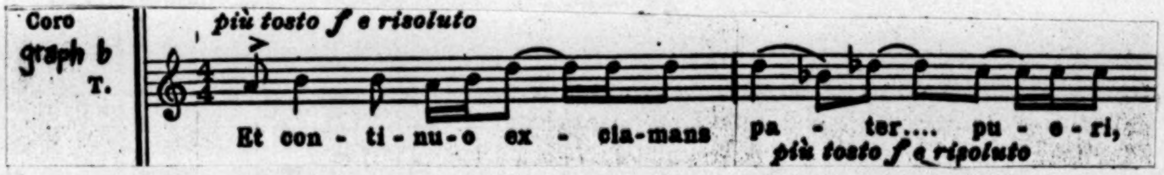

𝅗𝅥=100
Tenor Solo
mf
E - su - ri - en - - - - - tes
As for the hun - - - - - gry,
p

graph b

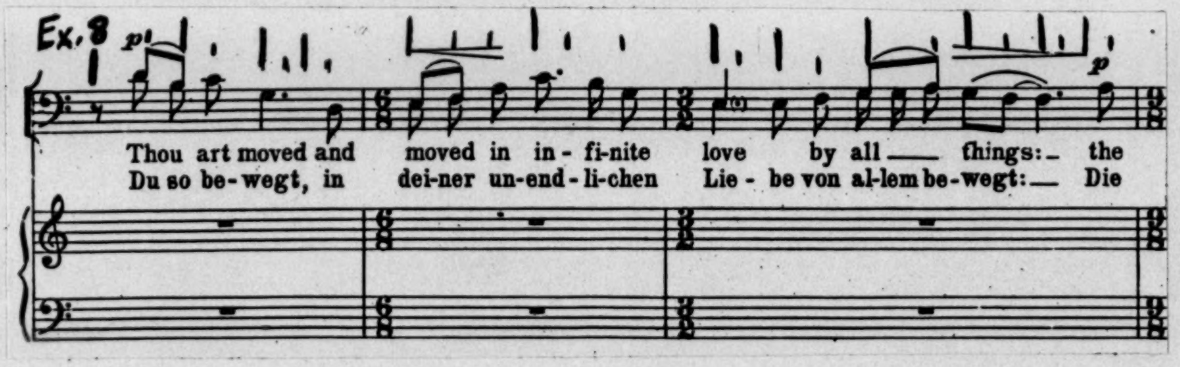

15
su - ae: ec - ce, ec - ce, ec - ce, ec - ce
maid - en; be - hold, be - hold, be - hold, be - hold,
Harp
Harp

The fourth movement of the "Canticum Sacrum" shows an example of the rhythmic derivation of a choral canon from the previously stated instrumental introduction. The rhythm, stated in disjointed fashion by violas, bassoons, double basses and first oboe, bears very little relationship to the natural accents of the text.


Ex. 7 graph a
Oboe I
I
Fagotti
II
Viole
Contrabassi
250
251
252
253
mf
p
marc.
Tutte
f
p sub.
poco
f
pizz.
sul G
arco
loco
f pizz.
sim.


Coro
graph b
T.
più tosto f e risoluto
Et con - ti - nu - o ex - cla - mans
pa - ter.... pu - e - ri,
più tosto f e risoluto

The opening chant in the "Prayers of Kierkegaard" contains fifteen meter changes in seventeen measures, almost one every measure. Within this pattern of rapidly changing meters Barber has achieved the effect of measured rhythm which derives from early chant. The meter signatures used are: 4/4, 3/4, 5/4, 3/8, 6/8, 3/2, and 9/8. The beat is inconstant because of the eighth-note signatures. Only the eighth-note is constant. The beat often changes from two eighth-notes to three and vice versa.


Ex. 8
p
Thou art moved and moved in in - fi-nite love by all things: the
Du so be-wegt, in dei-ner un-end-li-chen Lie - be von al-lem be-wegt: Die

The remainder of the movement contains twenty-four meter changes in forty-four measures, a ratio of fifty-four per cent. The meter signatures include 4/4, 5/4, 6/4, 3/2 and 5/8. The quarter-note is constant except for the one measure in 5/8. (2+3 eighth-notes)

The second movement contains nineteen meter changes in thirty-four measures, a ratio of fifty-five per cent. The meter signatures include 4/4, 3/4, 6/4, 5/4 and 3/2 with the quarter-note being constant.

The first section of the third movement contains thirteen meter changes in seventeen measures for a seventy-six per cent ratio. The rhythm of this section resembles the opening chant in its rapid meter changes and its alternation of quarter and eighth-note meter signatures. The second and third sections combined have twenty-nine changes in fifty-six measures for a ratio of fifty-two per cent. These sections contain only four signatures, 6/4, 7/4, 4/4 and 3/4 and the beat is constant. The 7/4 measures divide into both 3+4 and 4+3.

The fourth movement opens in 12/8 and uses this signature consistently throughout the first section except for an occasional 15/8 or 9/8. The dotted quarter-note is constant. There are only four changes in fifty-seven measures for a ratio of seven per cent. The second section is almost entirely in 9/4 (3+3+3) except for the last two measures which are in 6/4. The quarter-note is constant. These two sections of the last movement have by far the most metrical consistency.

The chorale changes meter more often; eight times in twelve measures for a ratio of fifty per cent. The meters used are 6/4, 3/2, 4/4, 5/4 and 9/4, and the beat is constant.

Meter changes in the "Magnificat" are rare in comparison. Movements I, III, IV, V, VI, VII, and XI contain no meter changes, (with the exception of the insertions of the "murmuring" passages which are pulseless). The most common meter signatures of these movements are 2/2 and 3/2 although movement III is in 5/4.

The second movement contains twenty-eight meter changes in eighty-three measures for a ratio of thirty-four per cent, the highest of all the movements. The only signatures used are 2/2 and 3/2. The same thing is true of movements IX and X where the ratios are thirteen per cent and twenty-nine per cent. The final movement uses the signatures 2/4, 3/8, and 3/4 with the occasional 3/8 measures changing the value of the beat. Most of the meter changes are in the first section where the ratio is twenty-two per cent.

The most interesting movement from the standpoint of measure division is number VIII which is in 10/4. The division is 3+4+3 and this is used consistently throughout creating an inconstant beat in every measure. There are three brief exceptions to this meter and they involve the insertion of a 2/4 measure at the three cadence points.

Most of the movements of the "Canticum Sacrum" contain meter changes but in moderation. The "Dedicatio" is in 4/2 and contains no meter changes. The first and fifth movements use 6/4 and 3/4 but these are alternated only between the contrasting sections. There are no meter changes within sections.

The second movement begins in 4/8 and contains measures in 7/16, 5/16, 8/16, 6/16 and 3/8. The initial signature is used steadily for the first and last parts of the movement with the heart of the movement alternating rapidly. The 7/16 measures are divided 4+3 and the 5/16 measures, 3+2. The overall ratio of the movement is twenty-one per cent.

The Caritas section of the third movement utilizes 3/4, 3/8, 2/4 and 4/4. Again the meter changes come in one group while the remainder of the sections tends to hold one meter. The final choral canon is entirely in 4/4. There are only four meter changes in fifty-one measures for a ratio of eight per cent. The 5/8 measures are divided both 3+2 and 2+3.

The Spes section uses the signatures 3/4, 3/8, 4/8 and 5/8. There are ten meter changes in fifty-three measures for a nineteen per cent ratio. Each inner section begins with a meter change, the solo duets are usually in 3/8, and the chorus duets, in 5/8, although there are changes within sections.

The Fides section has six meter changes in fifty-nine measures for a ten per cent ratio. The meters used are 3/4, 2/4, 4/4, 3/8, 4/8, and 6/8. Each meter is used only once with the exception of 3/4 which is used twice. The choral canon is entirely in 3/4.

The fourth movement has the highest ratio (thirty-three per cent) of meter changes of the entire work. There are nineteen changes in fifty-seven measures. The meters used are 3/4, 2/4, 4/4 and 5/8 the latter appearing only in one measure. The choral canon is entirely in 4/4.

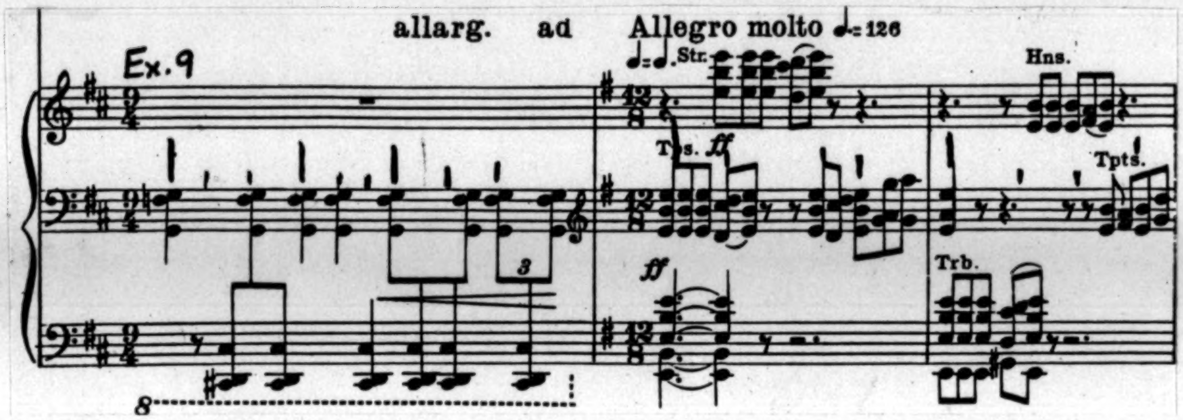
Tempo refers to the rate of speed of a work or section thereof, and does not necessarily pertain directly to rhythm. In some cases however, the tempo has a very direct effect upon meter, and for this reason the tempo practices found in these three works will be briefly explored.

The "Prayers of Kierkegaard" opens with the tempo indication ♩=56. This indication lasts for the entire first movement although there is considerable tempo variation within the music. There are ritards to be found, and one stringendo. The use of 3/2 in half-notes without any basic tempo change offers the impression of tempo contrast in comparison to the more rapidly moving passages.

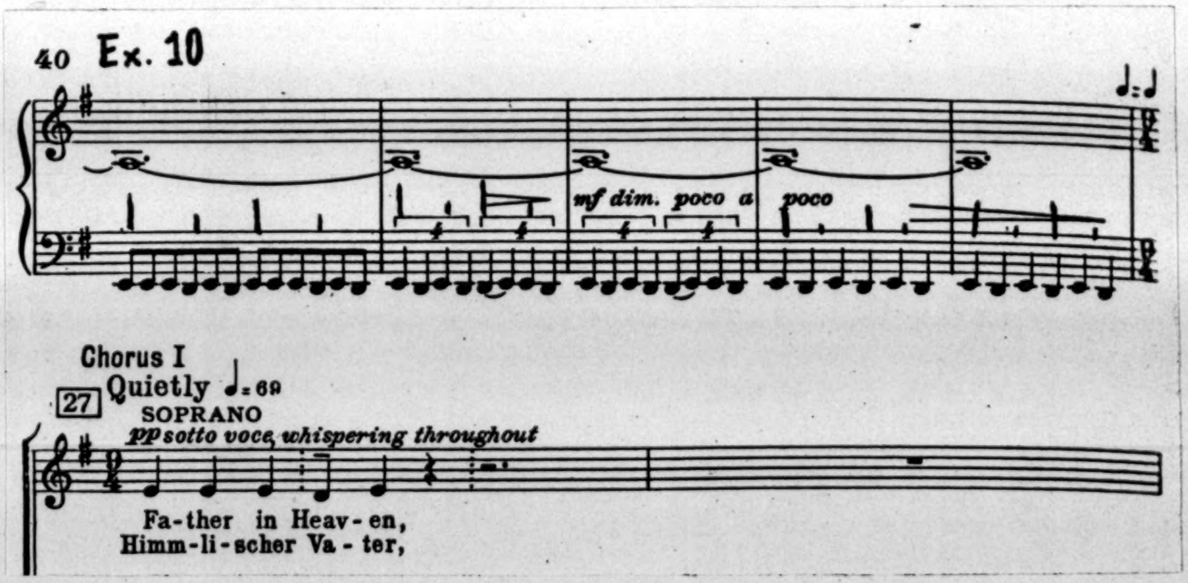
The second movement is marked a little faster (♩=60) but the overall impression is that this is a "slow" movement. This is accomplished by the use of longer note values in the more basic notes of the melody, and the slower-moving harmonic rhythm.

The third movement begins with the same marking (♩=60) but gradually accelerates to 88, 126 and 160. The faster passages tend to move in smaller note values. There is an allargando at the end of the movement and the impression of "slowing down" is heightened by the use of longer note values and the lengthening of the dimensions of the final measures from 6/4 to 9/4.

The fourth movement is marked ♩. =126 and is very rapid, more so than the ♩=160 tempo of the previous movement. This is accomplished by the transition from signatures based on quarter-note relationships (6/4, 5/4) to those based on eighths (12/8). This gives a rapid "triplet" impression at the beginning of the movement.


Ex.9
allarg. ad Allegro molto ♩.=126
♩=♩.
Str.
Hns.
Tps. ff
Tpts.
ff
Trb.
3
8

A gradual transition into the slower tempo of the second section is accomplished through the use of alternating duplet and triplet figures within the same basic beat. Ex. 10 shows the "slowing" process very clearly. The "triplet"[1] quarter-notes of the last two measures of the section (227 and 228) become beats in the next passage where the measure dimensions are enlarged to 9/4.


40 Ex. 10
♩.=♩
mf dim. poco a poco
4
Chorus I
27 Quietly ♩=69
SOPRANO
pp sotto voce, whispering throughout
Fa-ther in Heav-en,
Himm-li-scher Va-ter,

---

[1] Since the signature is 12/8 this is not really a triplet. Since it is a syncopated figure however, and since it follows a duplet figure it gives the impression of being a triplet.

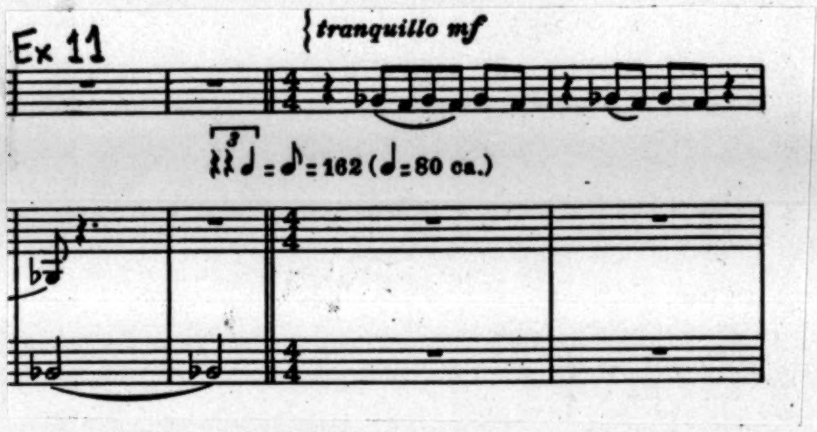
This section is marked ♩=69 and it slows gradually into the chorale which is marked ♩=60. The final two measures of the chorale are marked allargando. The impression of "slowing" is further enhanced by the use of measures of the largest dimension, (9/4) and the long note values in the chorus.

The "Magnificat" makes tempo changes between movements but only in the final movement is there a change within a movement. Occasionally a passage in rapid note values will give the impression of a tempo change. The last movement begins with the marking ♩=80 and moves, through the course of the movement, to 168 and 116. There are no examples in the work of a direct effect of meter dimension on tempo within movements.

The first and last movements of the "Canticum Sacrum" change from ♩=116 to 108 and back between sections. There is no evidence of any other tempo change or modification.

The second movement uses ♪=92 as a tempo indication. It remains throughout although there is a slight ritard at the end. The third movement begins with a tempo indication of ♩=108 and this is given at the beginning of the three sections. The effect of a "quickening" of tempo is given through the use of shorter note values and measures of smaller dimensions. This is true in all three sections as the organ "passacaglia" gives way to a more lively passage. The second section *Spes* doubles tempo with the solo duet entrance from ♩=108 to ♪=108. Further changes include ♪=144 for the chorus duet passages. In *Fides* the tempo change from the opening instrumental passage to the chorus entrance on "credidi" is accomplished through a triplet relationship of the first section to the eighth-notes of the second.

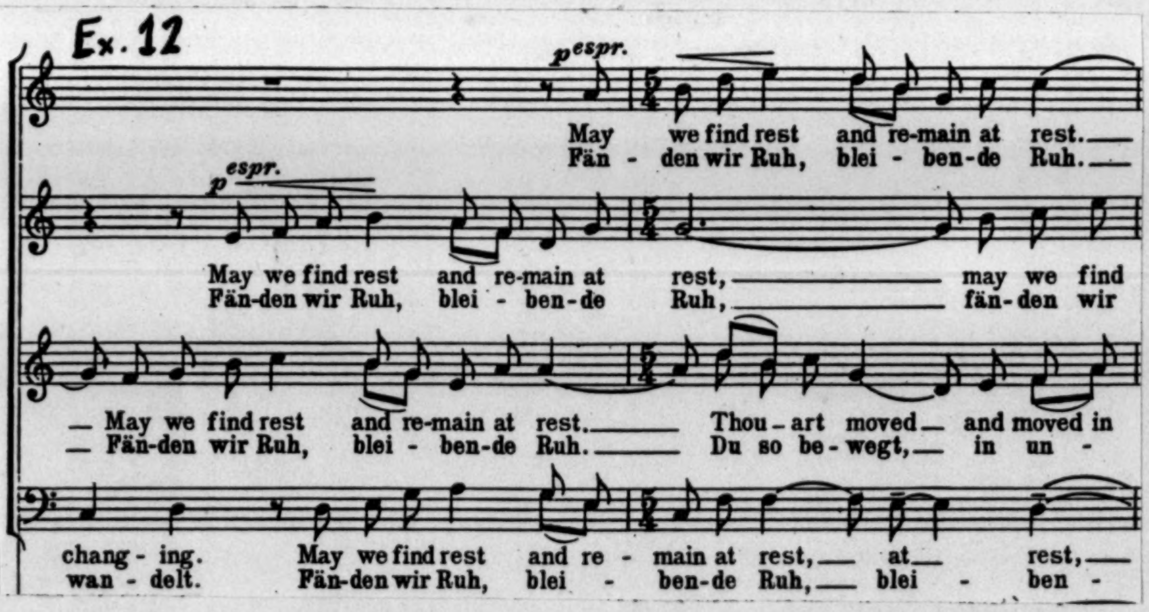
Ex 11


tranquillo mf
𝅘𝅥 = 𝅘𝅥𝅮 = 162 (𝅗𝅥 = 80 ca.)

The fourth movement begins with a tempo indication of ♩=88. In the "agitated" choral canon the tempo moves to 96. At the end of the canon there is a "slowing" in half to ♪=96. The tempo then moves to ♩=88 and then to 60.

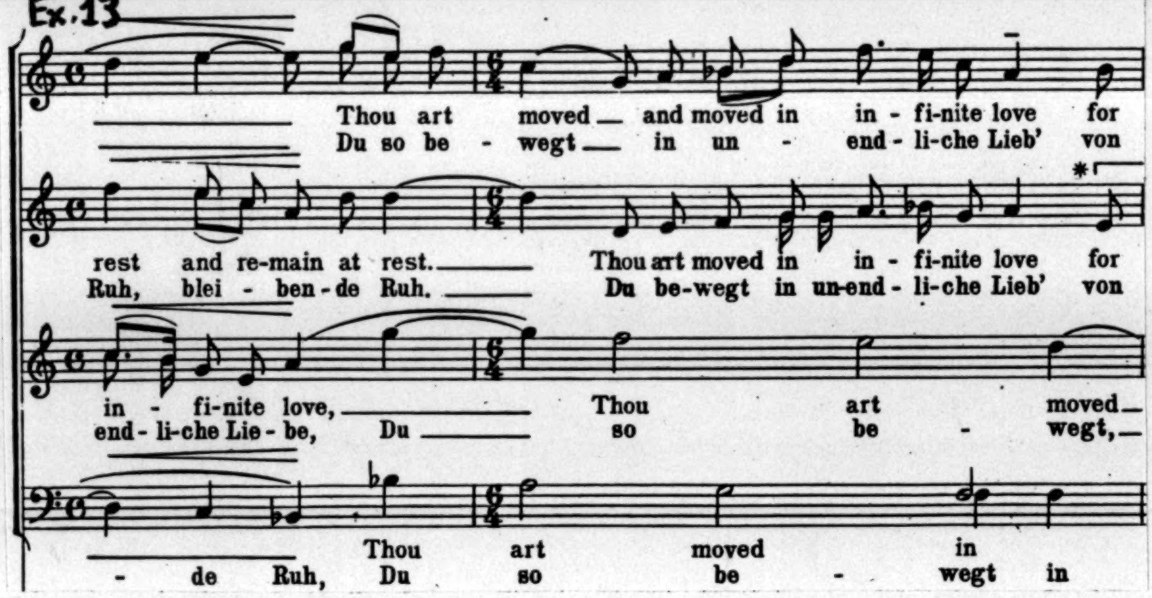
The "Prayers of Kierkegaard" is full of many cross-rhythms. Ex. 12 illustrates an example of a 3+2 division of the 5/4 measure in the soprano and alto, while the tenor and bass divide 2+3.

Ex. 12


p espr.
May we find rest and re-main at rest.
Fän - den wir Ruh, blei - ben-de Ruh.
p espr.
May we find rest and re-main at rest, may we find
Fän-den wir Ruh, blei - ben-de Ruh, fän-den wir
May we find rest and re-main at rest. Thou - art moved and moved in
Fän-den wir Ruh, blei - ben-de Ruh. Du so be-wegt, in un -
chang - ing. May we find rest and re - main at rest, at rest,
wan - delt. Fän-den wir Ruh, blei - ben-de Ruh, blei - ben -

An example of hemiola[1] is found in Ex. 13. The basses sing a pattern of 2+2+2 while the sopranos and altos sing 3+3. The tenors appear at first sight to use the same pattern as the upper voices but a closer look at the preceding measure will disclose a 2+2+2 relationship starting one beat before the basses.

Ex. 13



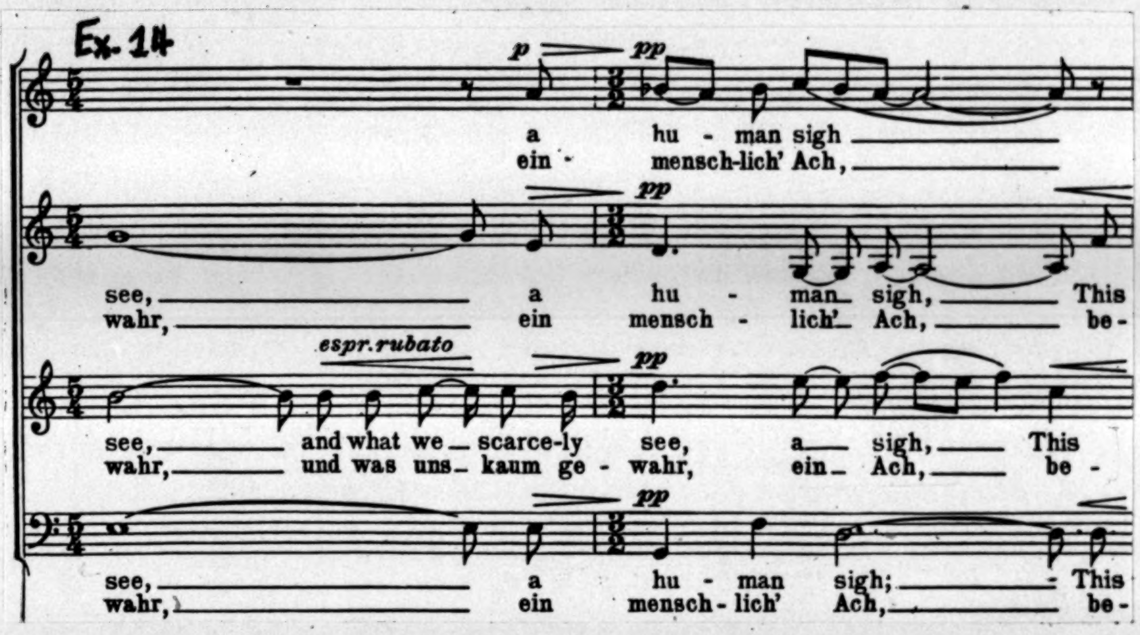
Thou art moved and moved in in - fi-nite love for
Du so be - wegt in un - end - li-che Lieb' von
rest and re-main at rest. Thou art moved in in - fi-nite love for
Ruh, blei - ben - de Ruh. Du be-wegt in un-end - li-che Lieb' von
in - fi-nite love, Thou art moved
end - li-che Lie - be, Du so be - wegt,
Thou art moved in
- de Ruh, Du so be - wegt in

A similar occurrence is found in Ex. 14 where sopranos, altos and tenors divide the measure as 3+3 while basses divide it 2+2+2. A closer look at the soprano will illustrate an additional 3+3 relationship in eighth-notes on the first two beats. This rhythm is implied also in altos and tenors although it is less evident.

---

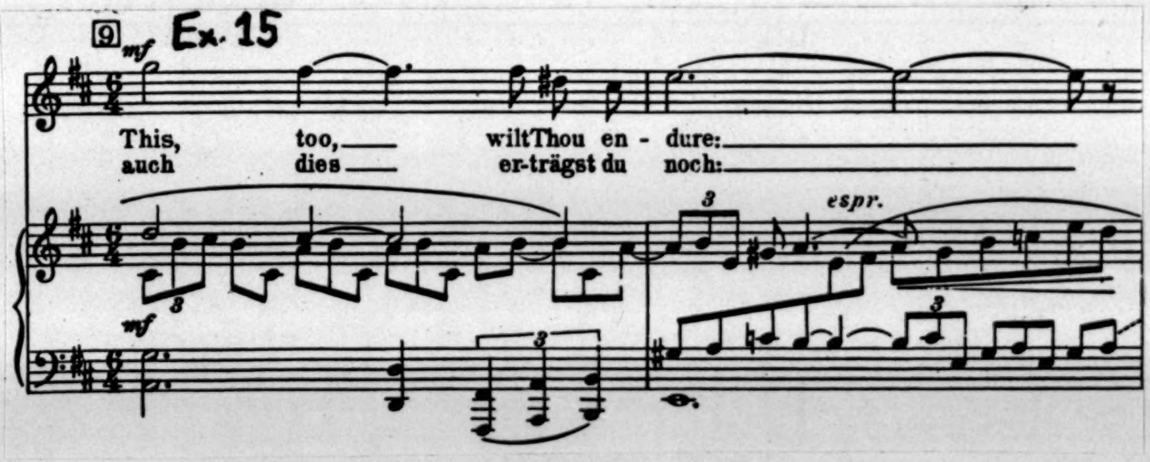
[1] Hemiola implies the relationship of 3:2. In the Renaissance and Baroque this generally manifests itself in the underlying relationship of 6/4 to 3/2 or vice versa. Since it involves a shifting of the accents it is a cross-rhythm device. The term will be applied here only in reference to a meter involving either three or two, even though the principle is the same in other meters.

Ex. 14


p
pp
a hu - man sigh
ein - mensch-lich' Ach,
see, a hu - man sigh, This
wahr, ein mensch - lich' Ach, be-
espr. rubato
see, and what we scarce-ly see, a sigh, This
wahr, und was uns kaum ge - wahr, ein Ach, be -
see, a hu - man sigh; This
wahr, ein mensch-lich' Ach, be-

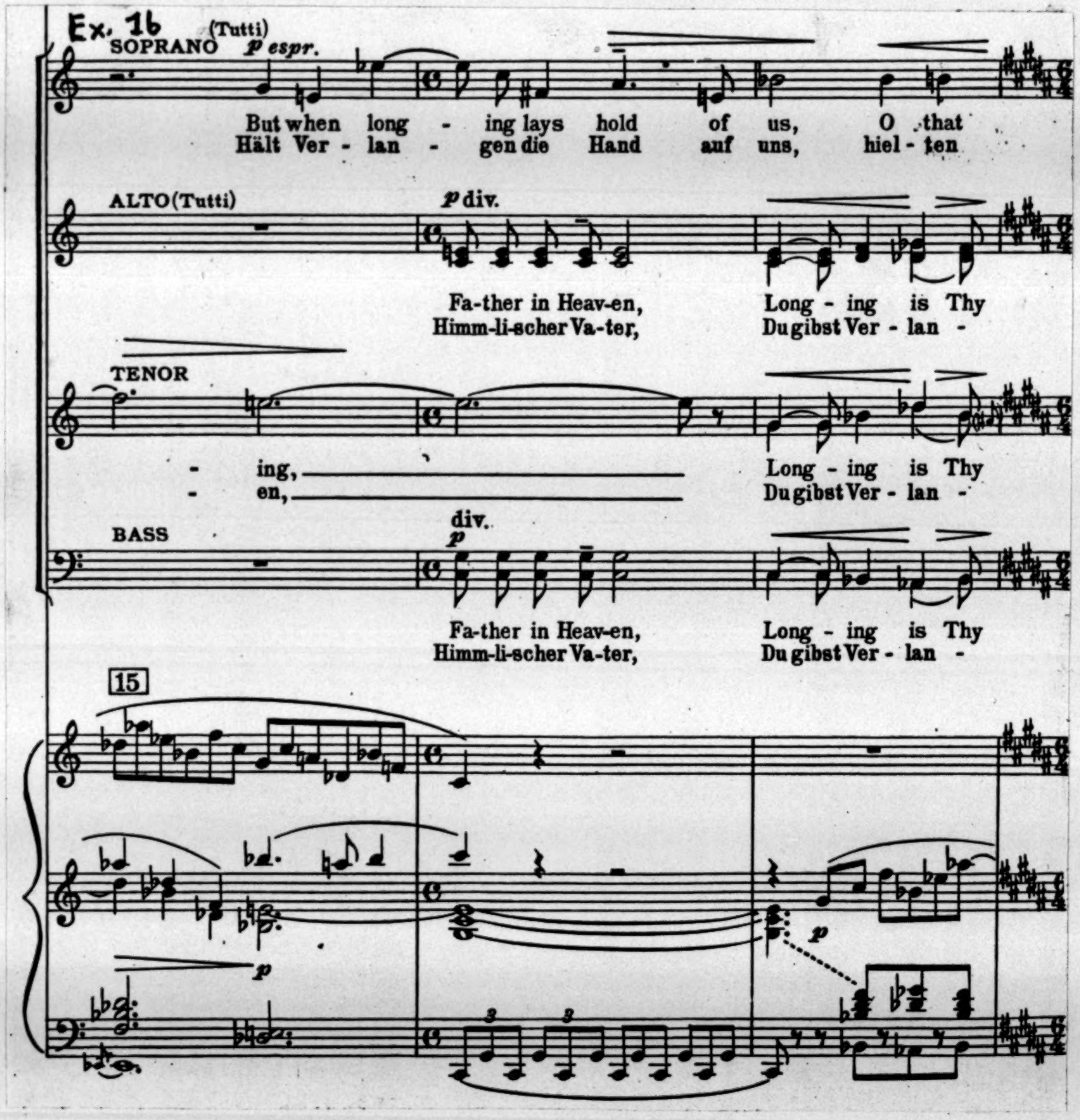
In the second movement at No. 9 the soprano solo divides the 6/4 measure as 2+2+2 over the 3+3 division in the orchestra.

Ex. 15


9
mf
This, too, wilt Thou en - dure:
auch dies er-trägst du noch:
espr.
3
mf

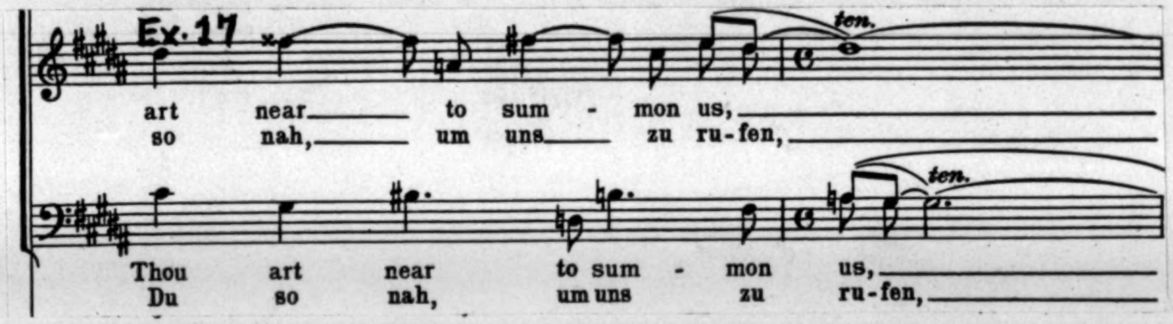
A short example of cross-rhythm occurs in Ex. 16. In the 4/4 measure the harp plays an eighth-note triplet figure. Over this the altos and basses state what appears to be a figure of four eighth-notes. A close look at the accent in the voices indicates the feeling of three with the second group being sustained after the second note of the group. The soprano line falls very clearly into 2+2 but a consideration of the hold-over note from the previous measure leads to a cross-measure pattern of 3+3+3.

Ex. 16


(Tutti)
SOPRANO
p espr.
But when long - ing lays hold of us, O that
Hält Ver - lan - gen die Hand auf uns, hiel - ten
ALTO (Tutti)
p div.
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Long - ing is Thy
Du gibst Ver - lan -
TENOR
- ing,
- en,
Long - ing is Thy
Du gibst Ver - lan -
BASS
div.
p
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Long - ing is Thy
Du gibst Ver - lan -
15
p
p

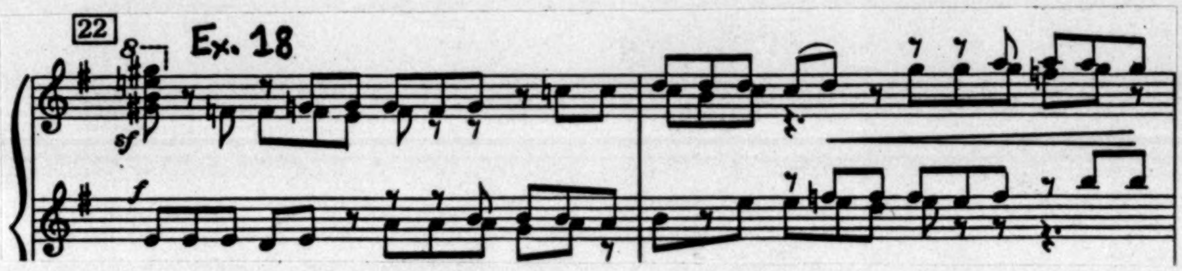
The passacaglia theme of the third movement (IIIc) indicates an example of hemiola as the basses divide 2+2+2 while the tenors tend toward 3+3. Needless to say, the rhythmic energy of this relationship is present throughout most of the remainder of the movement.

Ex. 17

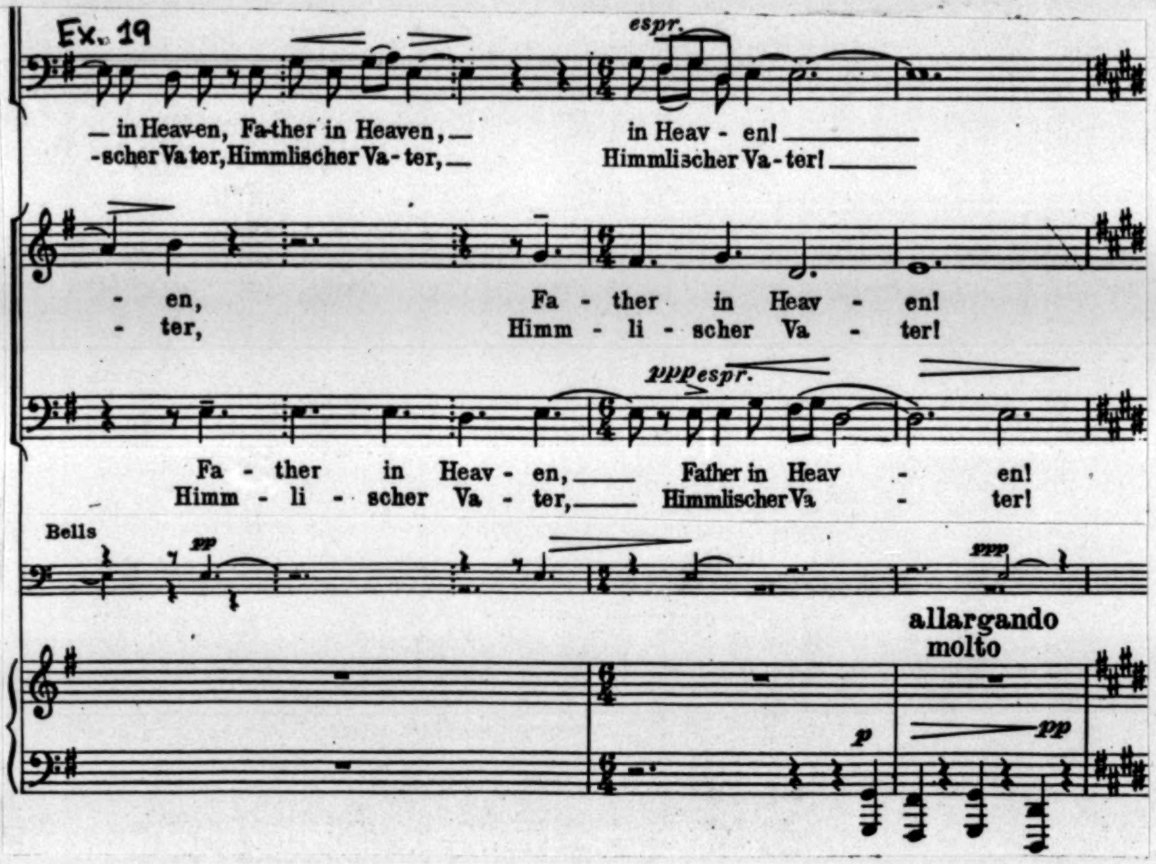

ten.
art near to sum - mon us,
so nah, um uns zu ru-fen,
ten.
Thou art near to sum - mon us,
Du so nah, um uns zu ru-fen,

The opening of the fourth movement utilizes a rhythmic pattern which is reiterated throughout the orchestra on several beats. The example at No. 22 (quoted in previous chapters) gives indication of an extremely rapid cross-rhythm pattern which changes accent continuously.

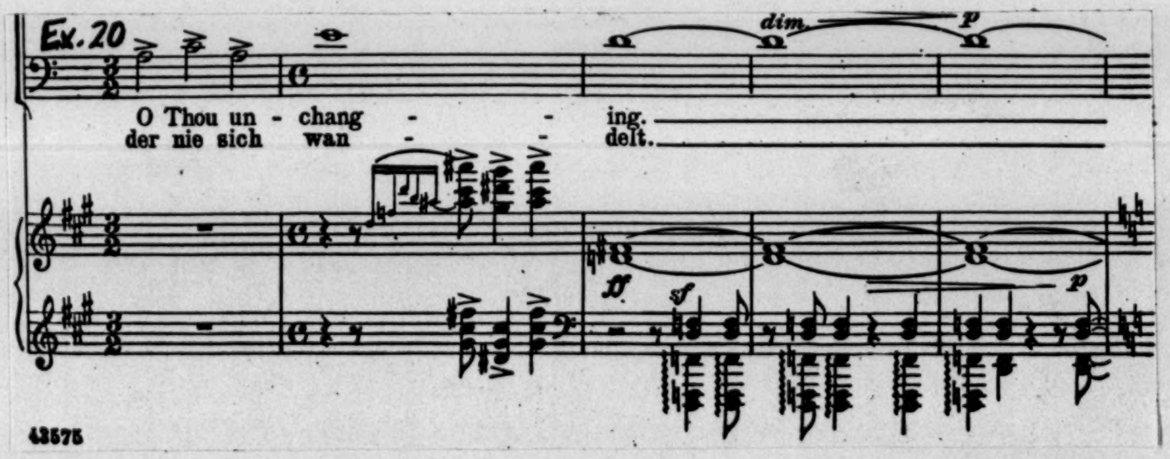
Ex. 18



Ex. 19 shows the transition into the chorale. Using the eighth-note as the unit, the top line divides into 4+2+6 while the second line is 3+3+6. The bottom chorus line divides into 2+2+2+2+4. The last measure, using the quarter-note as the unit shows a division of 3+3 in the chorus line and 2+2+2 in the orchestra line.

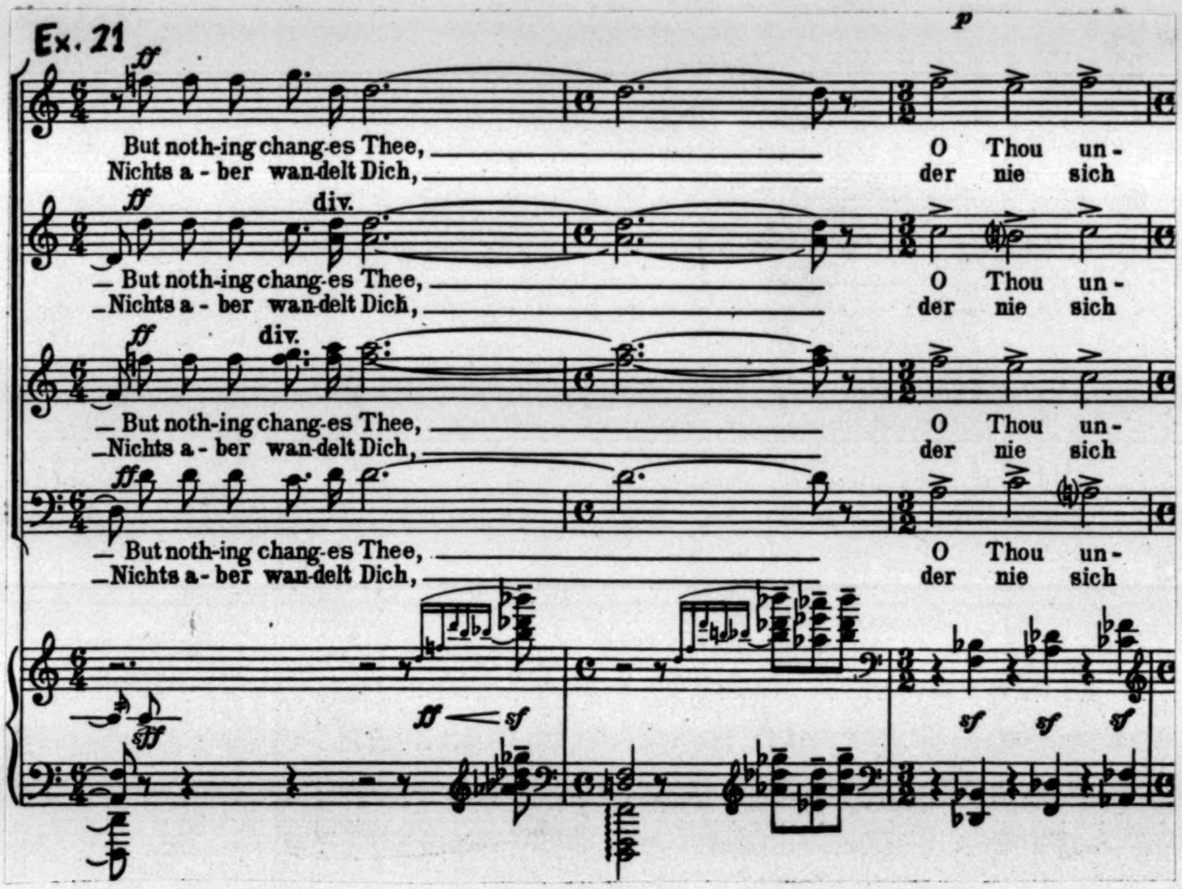

Ex. 19
espr.
— in Heaven, Father in Heaven, —
-scher Vater, Himmlischer Va-ter, —
in Heav - en!
Himmlischer Va-ter!
- en,
- ter,
Fa - ther in Heav - en!
Himm - li - scher Va - ter!
ppp espr.
Fa - ther in Heav - en,
Himm - li - scher Va - ter,
Father in Heav - en!
Himmlischer Va - ter!
Bells
pp
ppp
allargando
molto
p
pp

There are numerous examples of syncopation found in the "Prayers of Kierkegaard." Ex. 20 shows a syncopated figure in the orchestra under a sustained chorus chord. It is noted that quite often nothing appears on the strong beats.


Ex. 20
dim.
p
O Thou un - chang - - ing.
der nie sich wan - - delt.
ff
sf
p
43575

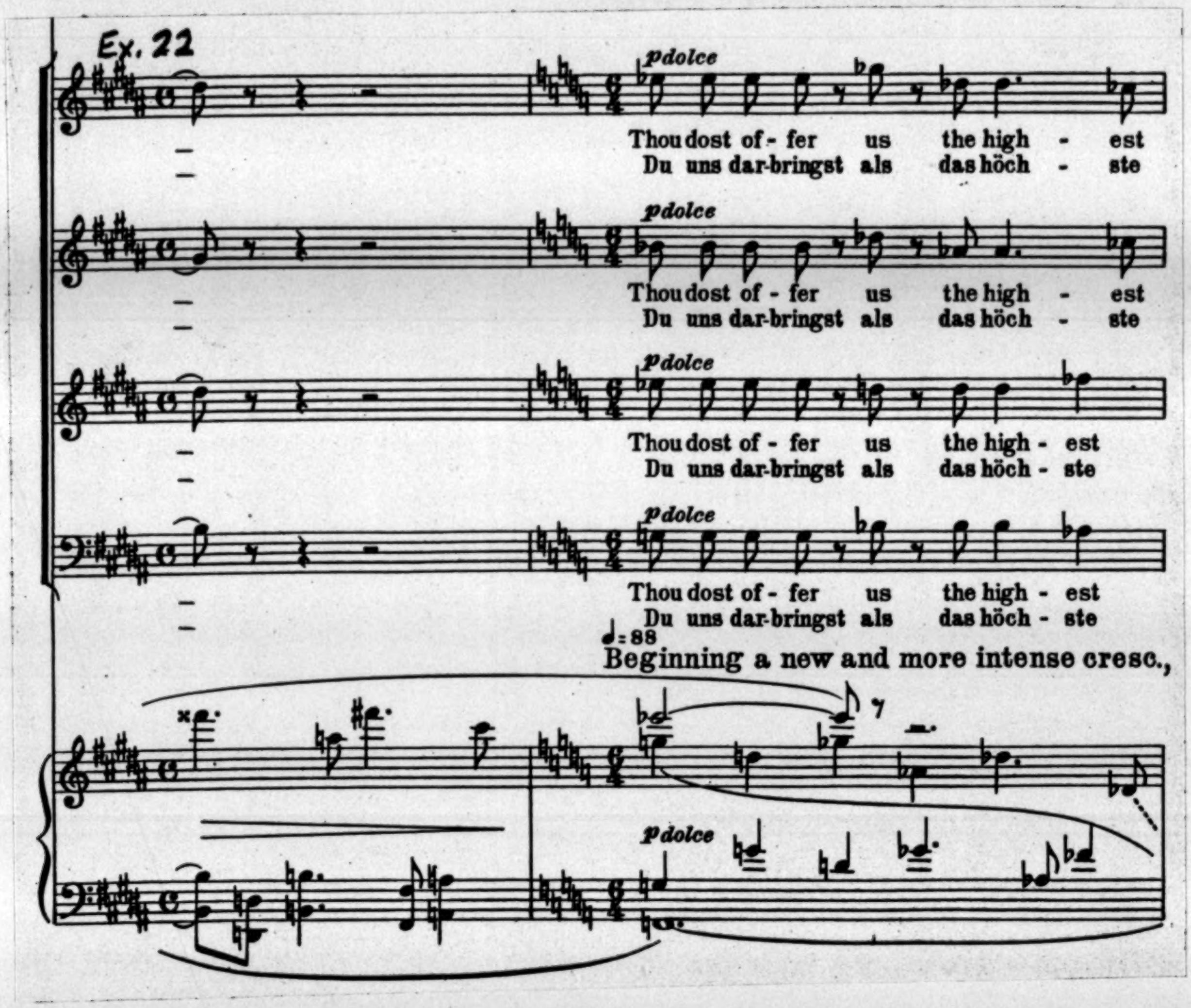
Ex. 21 shows a simple but strong syncopation as the orchestra plays off the beat against the chorus attacks on the beat. This illustrates a basic use of syncopation in the work; the use of the orchestra to provide syncopation against the chorus figures.

Ex. 21


ff
p
But noth-ing chang-es Thee,
Nichts a - ber wan-delt Dich,
O Thou un-
der nie sich
div.
sf
sf
sf
sf

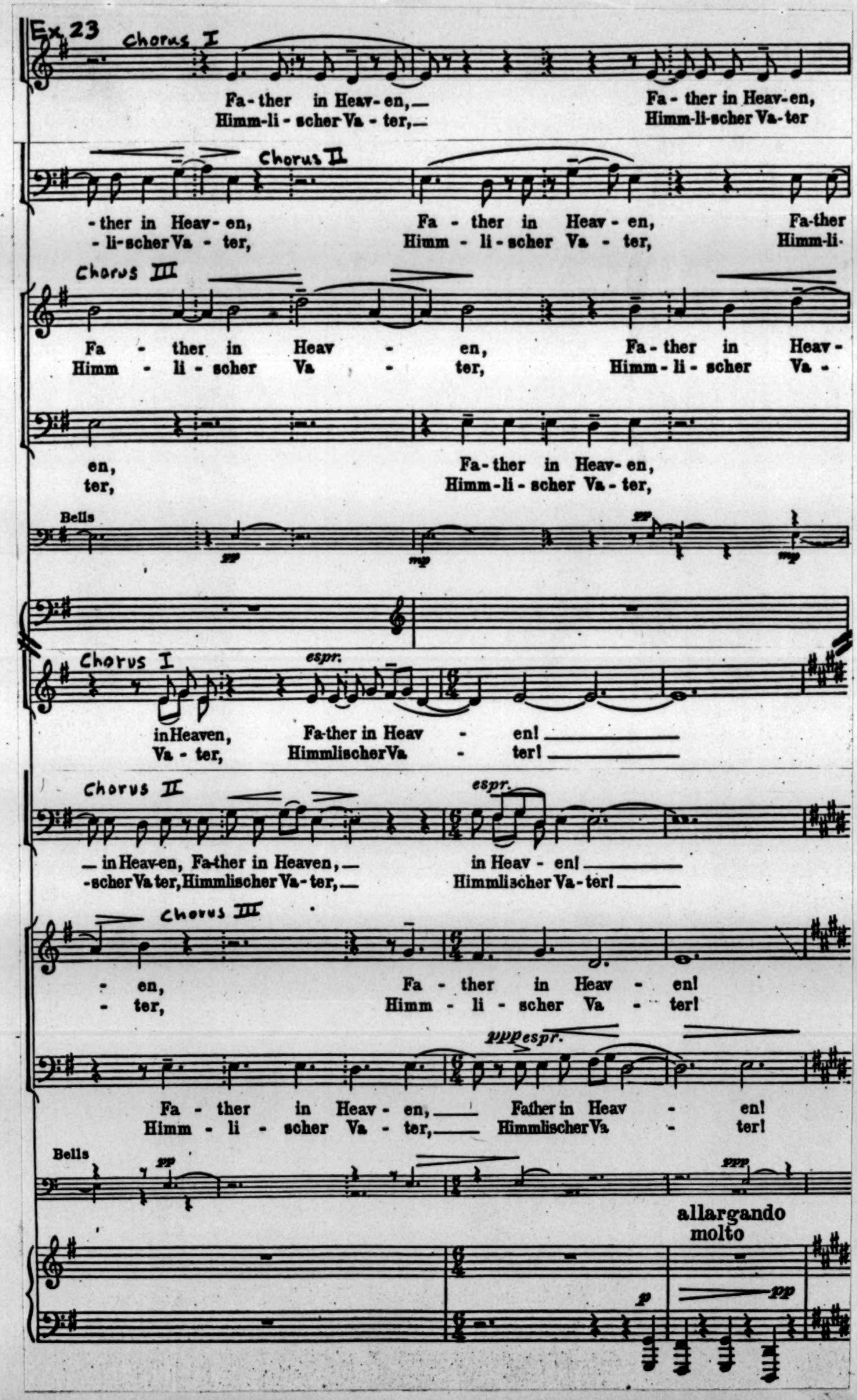
An interesting illustration of syncopation in the chorus against the passacaglia canon in the orchestra is found in Ex. 22. The chorus in this case (although not completely shown) sings the syncopation together.

Ex. 22


pdolce
Thou dost of - fer us the high - est
Du uns dar-bringst als das höch - ste
pdolce
Thou dost of - fer us the high - est
Du uns dar-bringst als das höch - ste
pdolce
Thou dost of - fer us the high - est
Du uns dar-bringst als das höch - ste
pdolce
Thou dost of - fer us the high - est
Du uns dar-bringst als das höch - ste
♩=88
Beginning a new and more intense cresc.,
pdolce

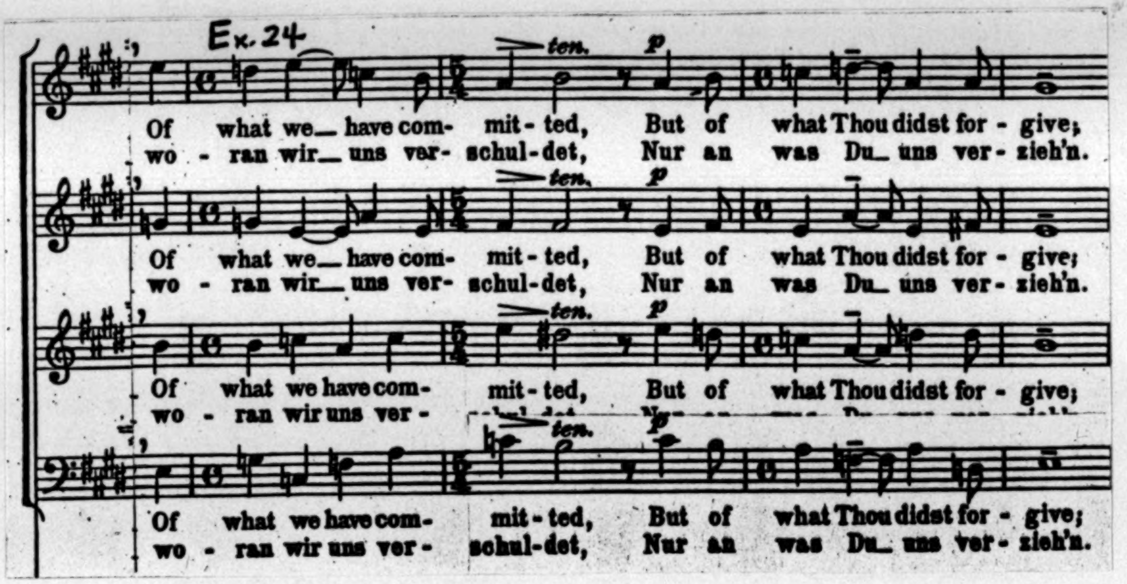
The second section of the last movement is based entirely upon the syncopated variations of the theme.

Ex. 23


Chorus I
Fa-ther in Heav-en,
Himm-li-scher Va-ter,
Fa-ther in Heav-en,
Himm-li-scher Va-ter
Chorus II
-ther in Heav-en, Fa-ther in Heav-en, Fa-ther
-li-scher Va-ter, Himm-li-scher Va-ter, Himm-li-
Chorus III
Fa-ther in Heav-en, Fa-ther in Heav-
Himm-li-scher Va-ter, Himm-li-scher Va-
en, Fa-ther in Heav-en,
ter, Himm-li-scher Va-ter,
Bells
pp
mp
ppp
Chorus I
espr.
in Heaven, Fa-ther in Heav-en!
Va-ter, Himmlischer Va-ter!
Chorus II
espr.
in Heav-en, Fa-ther in Heaven, in Heav-en!
-scher Va ter, Himmlischer Va-ter, Himmlischer Va-ter!
Chorus III
-en, Fa-ther in Heav-en!
-ter, Himm-li-scher Va-ter!
ppp espr.
Fa-ther in Heav-en, Father in Heav-en!
Himm-li-scher Va-ter, Himmlischer Va-ter!
Bells
pp
ppp
allargando molto
p
pp

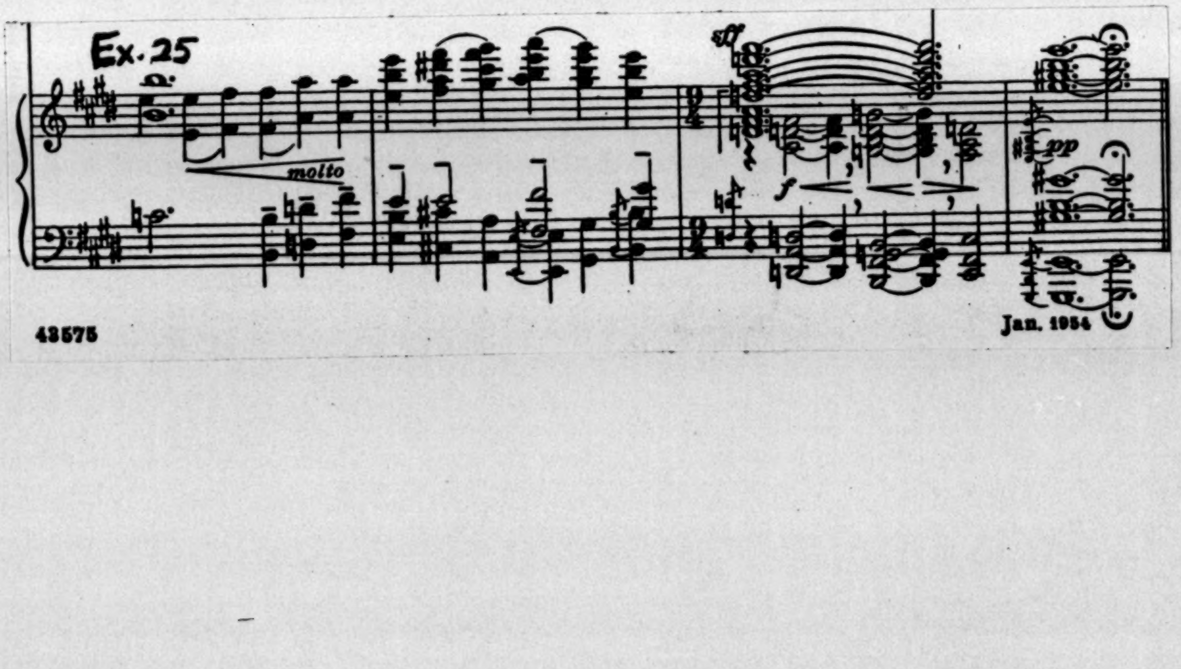
Sometimes the entire ensemble will syncopate together with the strong beats implied. At other times a portion of the ensemble will mark the strong beats. Ex. 24 illustrates both practices in the final chant.

Ex. 24


ten.
p
Of what we — have com- mit - ted, But of what Thou didst for - give;
wo - ran wir — uns ver- schul - det, Nur an was Du — uns ver - zieh'n.

The syncopation in the final two measures is actually a shifting of the accent in the lower instruments to 1+3+3+2.

Ex. 25

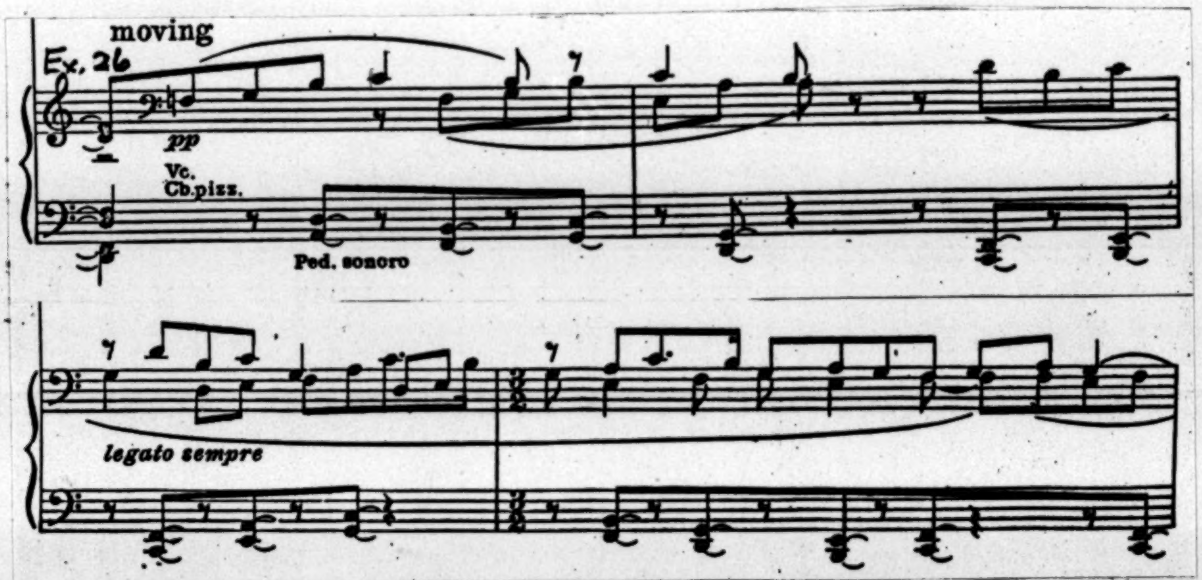

molto
sff
f
pp

43575

Jan. 1954

The device of ostinato[1] is used a total of seven times in the "Prayers of Kierkegaard." The syncopated off-beat figure which accompanies the first choral contrapuntal section is actually an ostinato pattern. It consists of a pattern of four (in one case, five) eighth-notes off the beat. The pattern is then reiterated after a rest of a full beat. This ostinato is very short, lasting only five measures.

Ex. 26

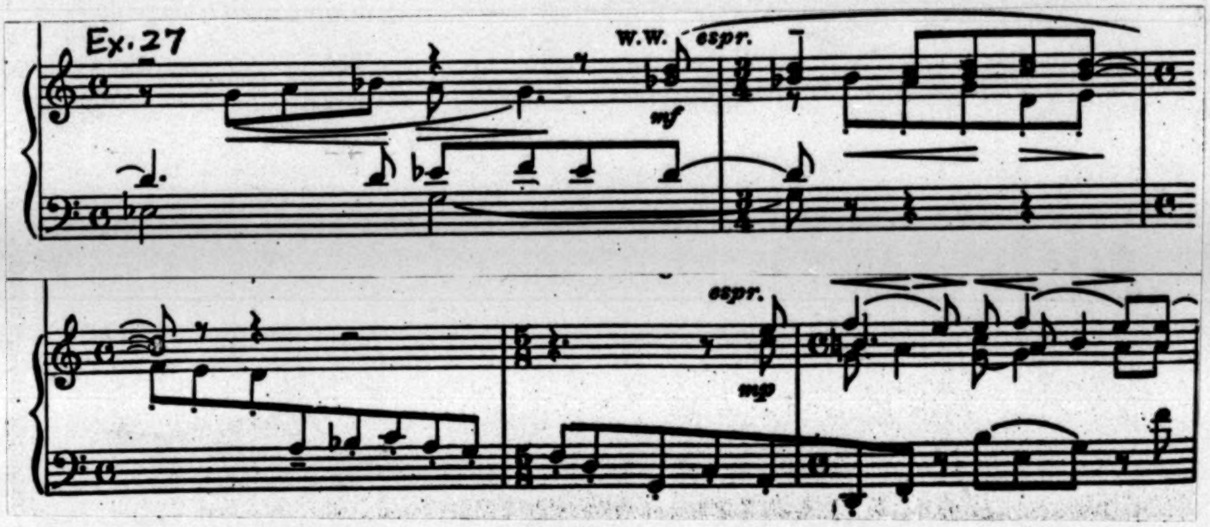


A few measures later another short ostinato is used. This one is very simple, consisting of a continuous eighth-note pizzicato pattern.

---

[1] Ostinato was discussed in Chapter VII as a contrapuntal device. Some of the ostinatos which are discussed here did not qualify under the previous chapter because they did not use a set melodic pattern. These rhythmic ostinatos then, include any reiterated rhythmic pattern regardless of the pitches.

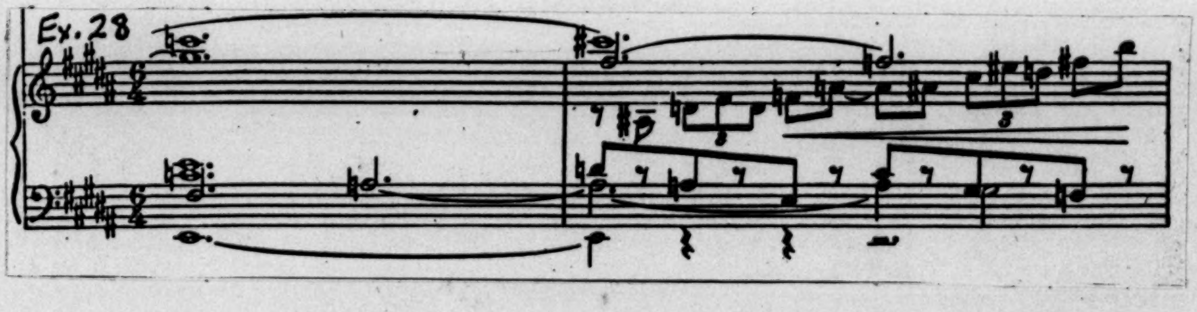
Ex. 27

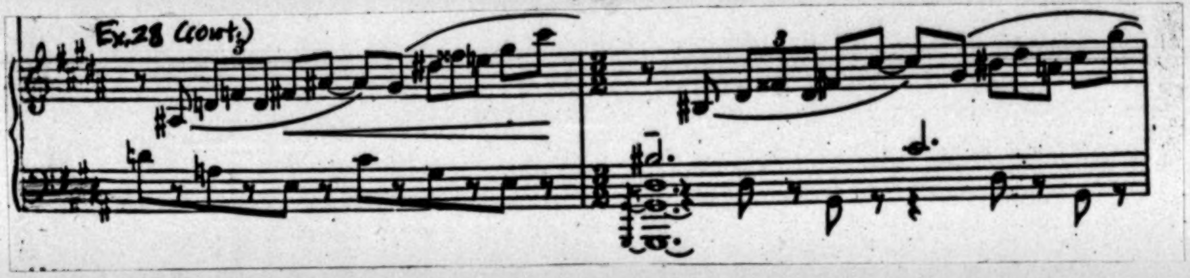


The violin ostinato figure in the second movement (IIx) has already been thoroughly discussed. This is the first ostinato which runs for a sustained period of time.

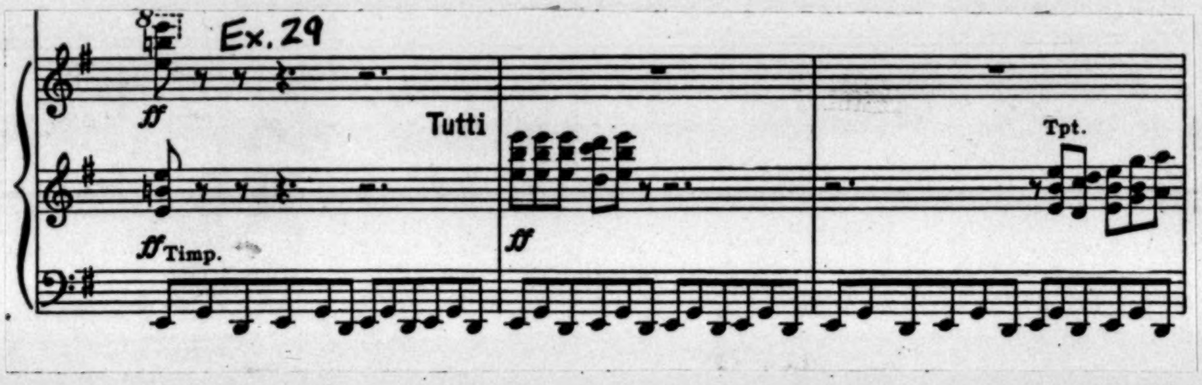
Also discussed were the chromatic xylophone eighth-note ostinato (IIIx) and the passacaglia canon (IIIc) which serves in a rhythmic ostinato function as well. Another short ostinato figure is found in the third movement. This involves an eighth-note figure which alternates triplets and duplets in much the same manner as IIx. The figure is played by violins and lasts for five measures. Underneath it is a simple on-the-beat pattern which is its constant companion.

Ex. 28



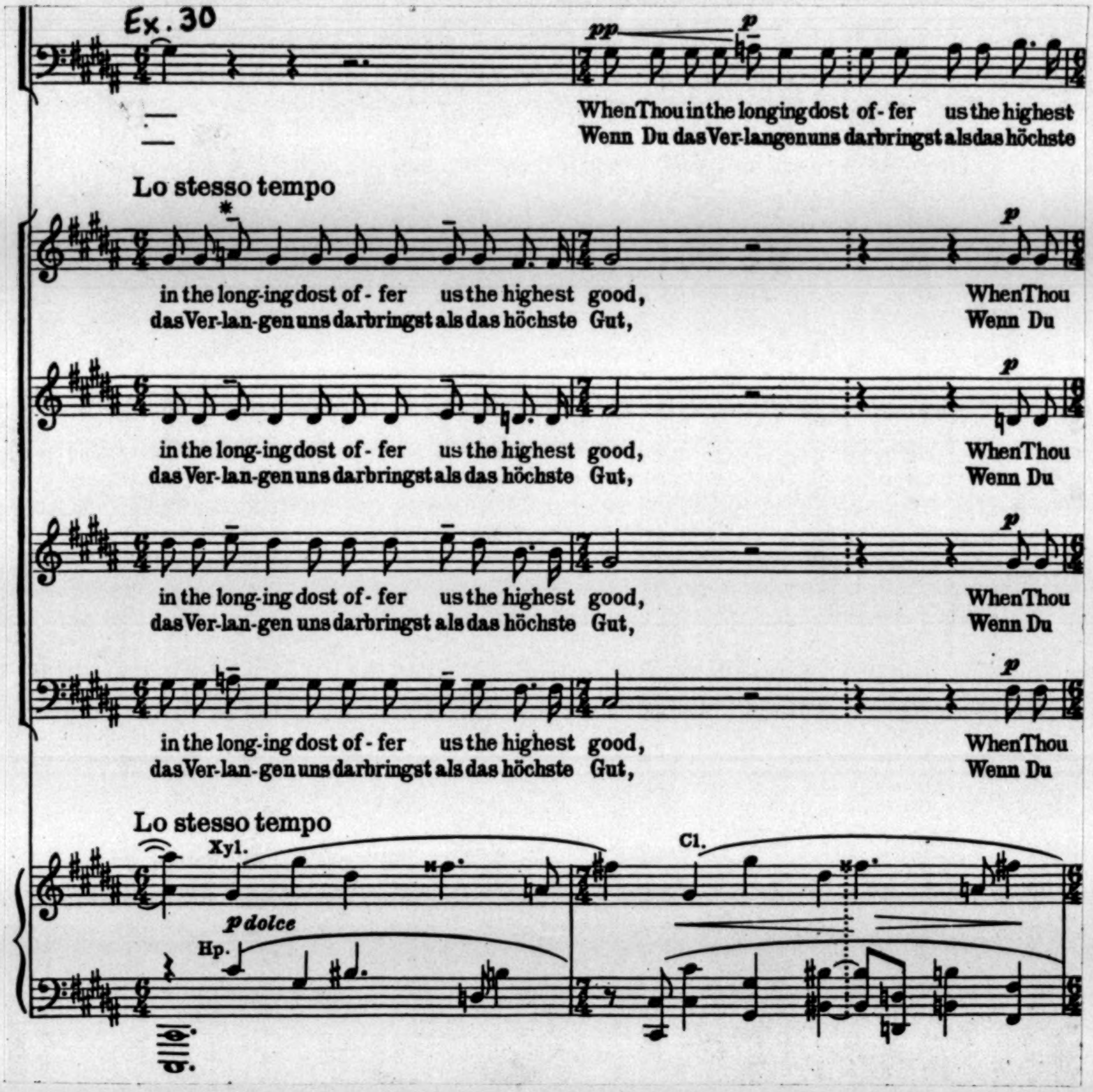


The final ostinato of the work comes in the last movement just before the second section begins. It is a vigorous pattern in the timpani which changes its note pattern but never its rhythm until the last few measures. It lasts for twenty-five measures, accomplishing gradually a great contrast of mood.



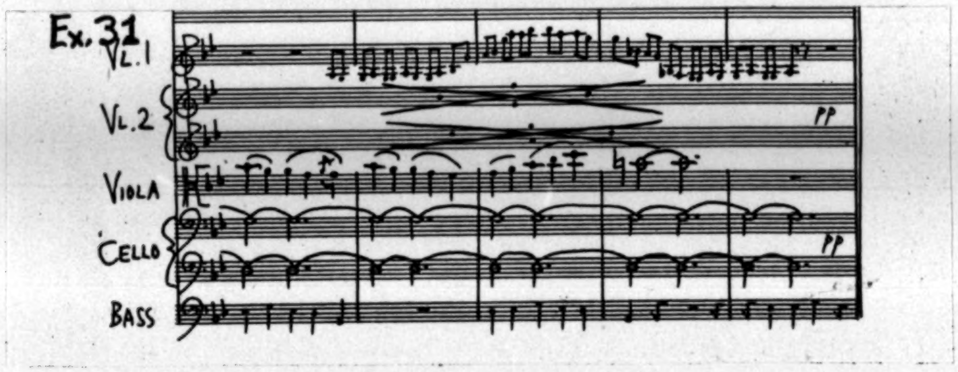
Polyrhythms, conflicting patterns, are rare in this work as most of the counter-rhythms relate to each other. There is one instance however which qualifies. In the final section of the third movement, the use of IIIc and IIId simultaneously creates a polyrhythmic relationship.

Ex. 30


pp
p
When Thou in the longing dost of - fer us the highest
Wenn Du das Ver-langen uns darbringst als das höchste
Lo stesso tempo
in the long-ing dost of - fer us the highest good,
das Ver-lan-gen uns darbringst als das höchste Gut,
When Thou
Wenn Du
Lo stesso tempo
Xyl.
p dolce
Hp.
Cl.

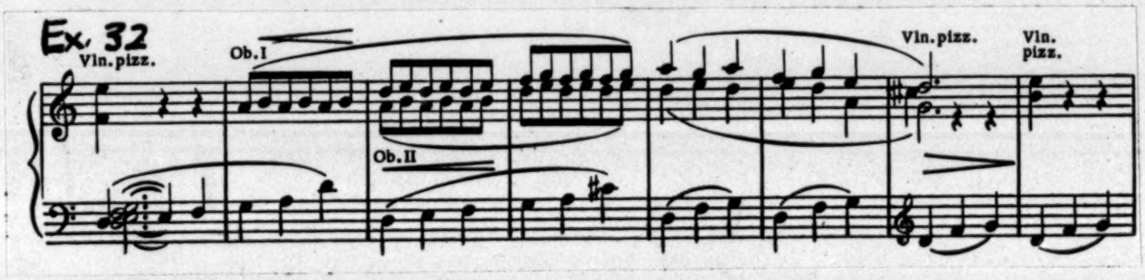
The rhythmic devices which are so common in the "Prayers of Kierkegaard" are almost totally absent in the "Magnificat." There is no evidence of hemiola or other cross-rhythm devices. There is virtually no syncopation except for that provided in an incidental manner by the ragas. The ragas themselves constitute most of the ostinato practice although there are two other instances in which this device is used. The third movement employs a four-measure pattern of pizzicato eighth-notes which runs throughout, alternating with units of two measures rest.

Ex. 31


VL. 1
VL. 2
VIOLA
CELLO
BASS
PP
PP

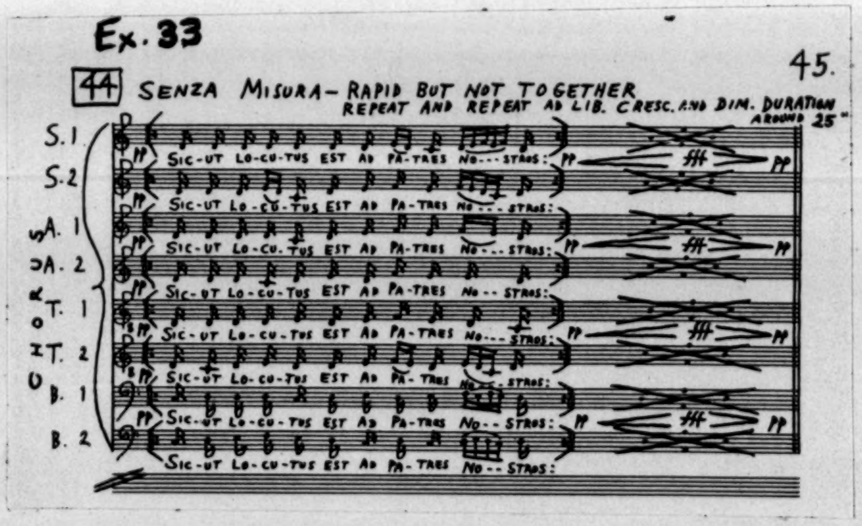
The seventh movement contains a harp figure in quarter-notes which runs throughout in an ostinato capacity.

Ex. 32


Vln. pizz.
Ob. I
Ob. II
Vln. pizz.
Vln. pizz.

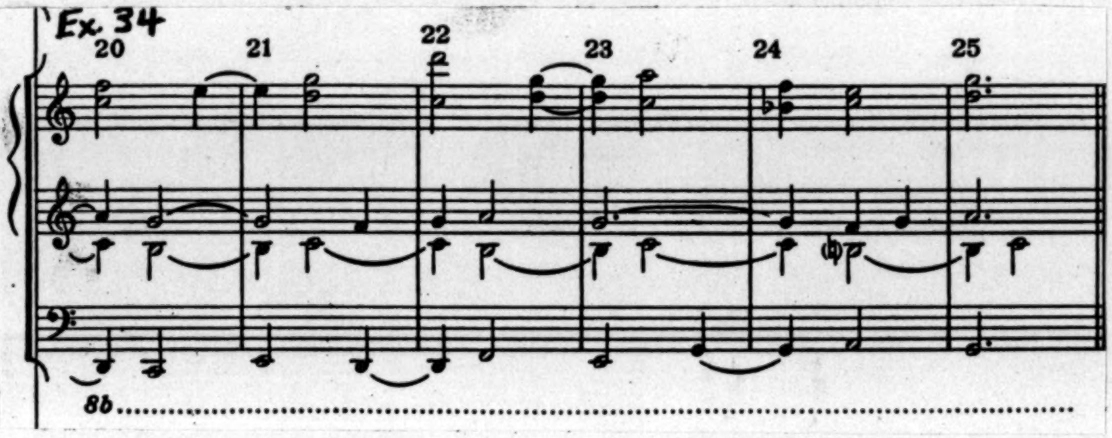
There is no use of polyrhythm but the "murmuring" passages are conceived along the line of "free" rhythm.

Ex. 33


44
SENZA MISURA – RAPID BUT NOT TOGETHER
REPEAT AND REPEAT AD LIB. CRESC. AND DIM. DURATION AROUND 25"
45.
S. 1
S. 2
A. 1
A. 2
T. 1
T. 2
B. 1
B. 2
CHORUS
PP
SIC-UT LO-CU-TUS EST AD PA-TRES NO--STROS:

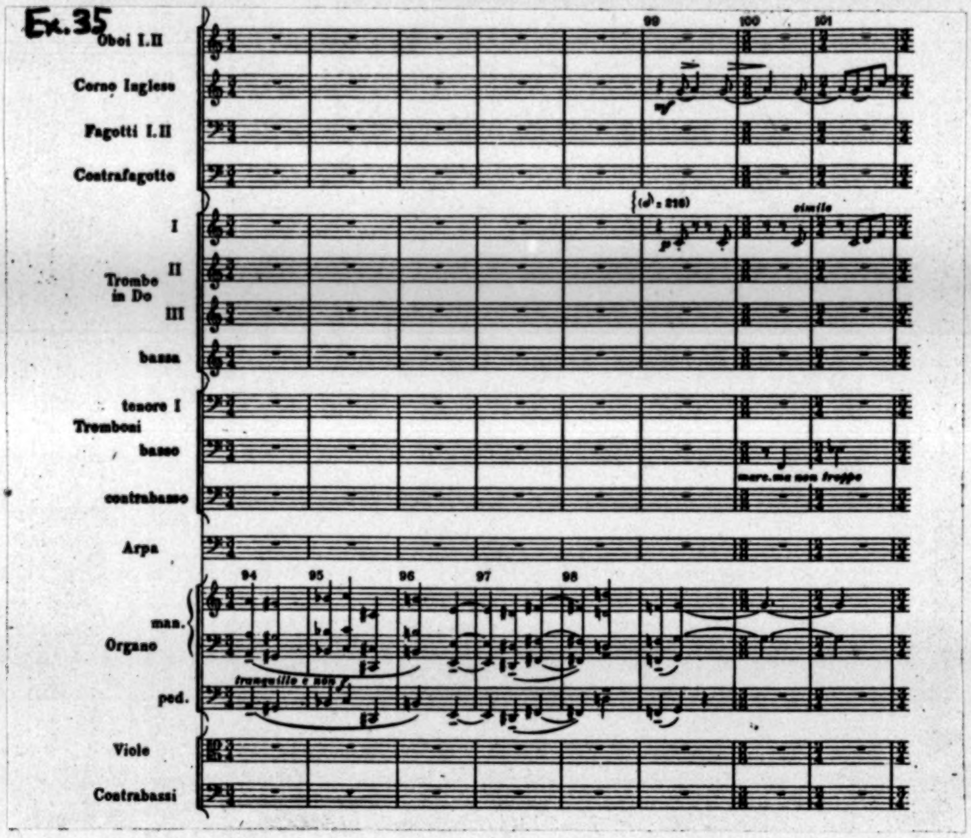
The "Canticum Sacrum" employs cross-rhythms regularly. The pandiatonic sections in the first movement are rhythmically derived from hemiola relationships within isorhythmic patterns. In the 3/4 meter the top two voices employ note values of two; the bottom voice does this also, but on different beats. The third voice employs note values of three but shifts the accent to a weak beat. The fourth voice employs a rhythmic pattern based on note values of two but extending over more than two measures.

Ex. 34



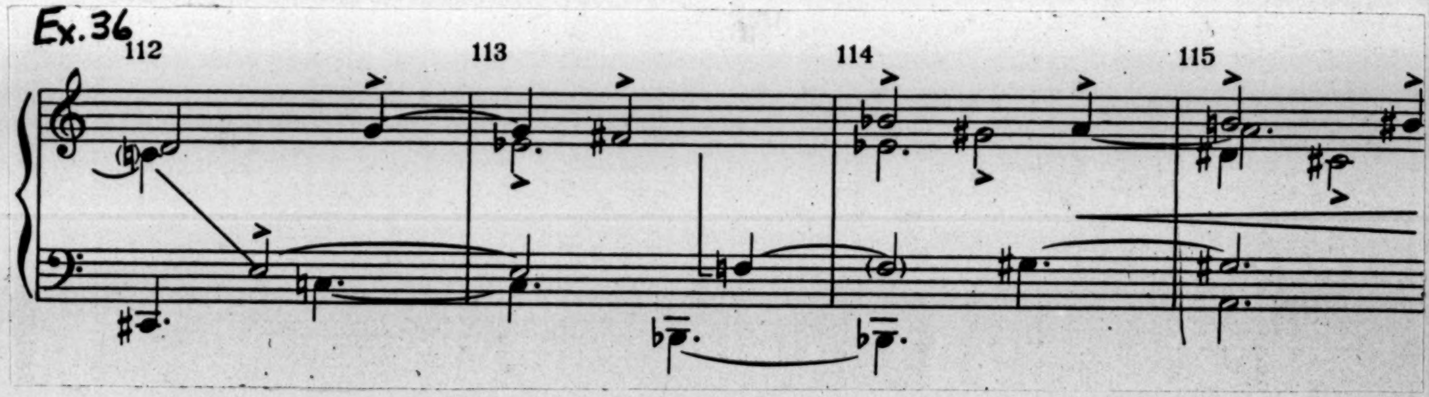
The rhythm of the organ "passacaglia" theme of the third movement utilizes a hemiola pattern of two within 3/4 although the pattern is broken with occasional quarter-notes. (Ex. 35) The English horn entrance immediately afterward involves a short eighth-note figure in cross-rhythm.

Ex.35


Oboi I.II
Corno Inglese
Fagotti I.II
Contrafagotto
Trombe in Do
I
II
III
bassa
Tromboni
tenore I
basso
contrabasso
Arpa
Organo
man.
ped.
Viole
Contrabassi
94
95
96
97
98
99
100
101
simile
marc. ma non troppo
tranquillo e non f

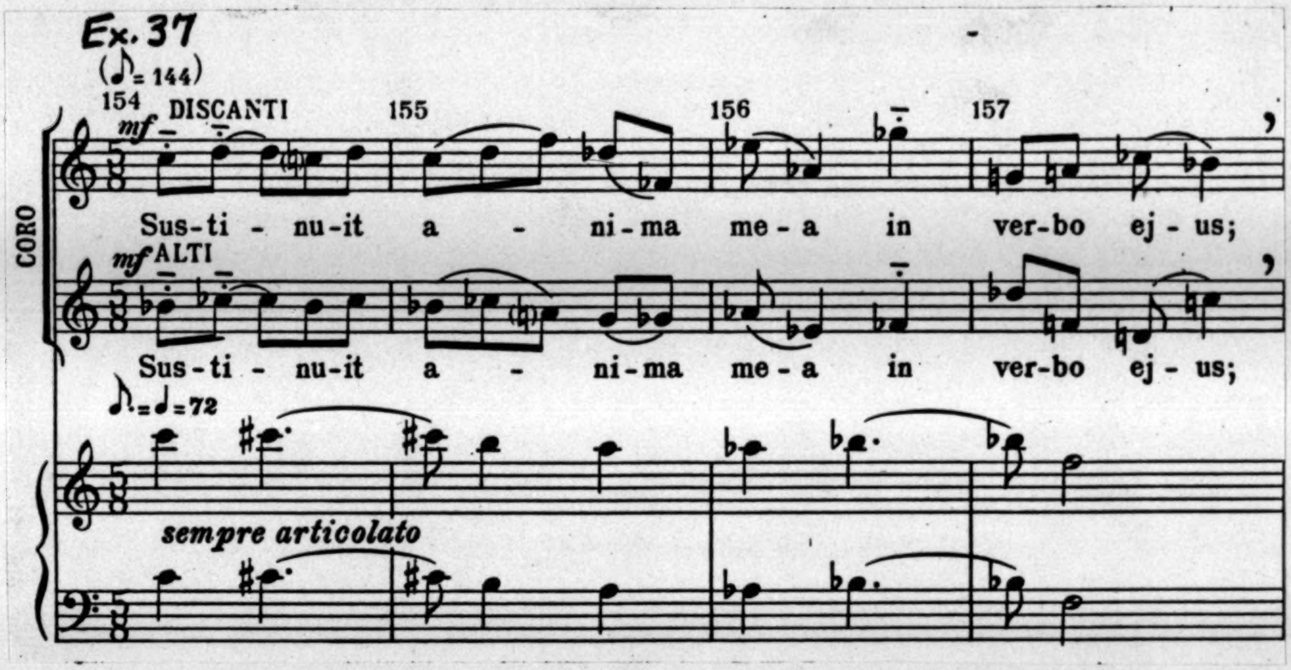
Measures 112 through 114 illustrate in the top two voices a feeling of two (on different beats) within the 3/4 meter. Meanwhile the bottom voice in eighth-note units, divides the measure 3+3.

Ex.36


112
113
114
115

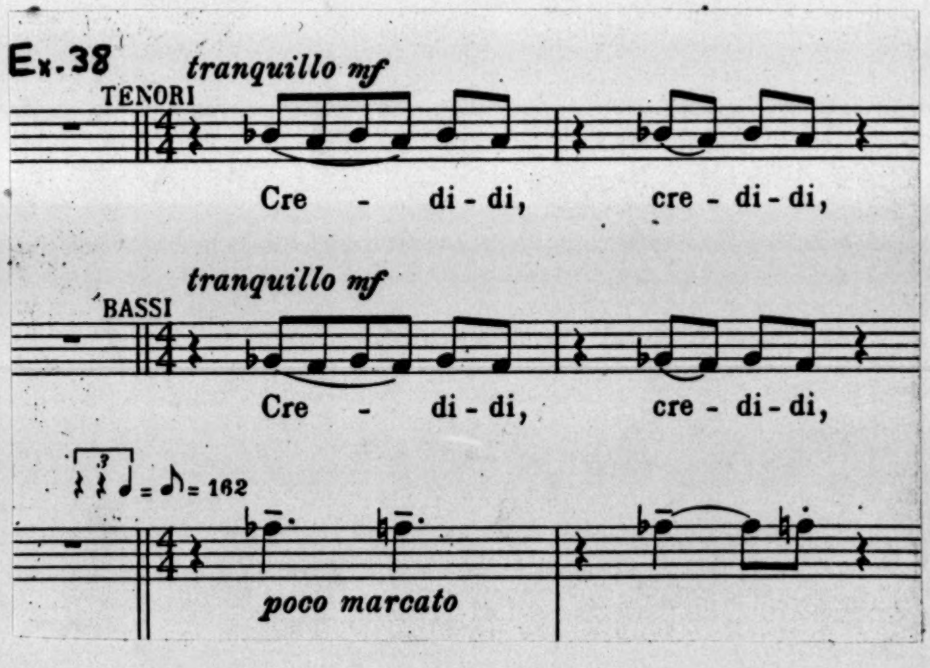
In the Spes section the chorus entrance in 5/8 employs divisions of both 2+3 and 3+2.

Ex. 37


(♪= 144)
154
DISCANTI
155
156
157
mf
Sus-ti - nu-it a - ni-ma me-a in ver-bo ej - us;
CORO
mf ALTI
Sus-ti - nu-it a - ni-ma me-a in ver-bo ej - us;
♪.=♩=72
sempre articolato

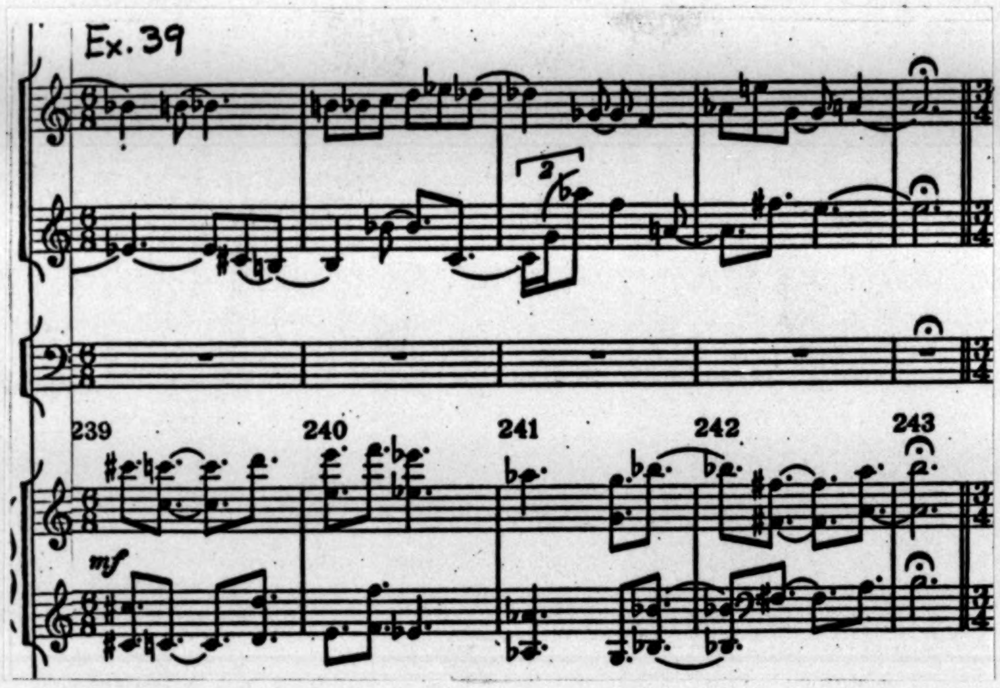
In Fides there is an interesting cross-rhythm between the chorus in octaves and bass trumpet. In the 4/4 meter the chorus sings patterns of 2+4+2. Under this the bass trumpet plays patterns of 2+3+3.

Ex. 38


tranquillo mf
TENORI
Cre - di-di, cre - di-di,
tranquillo mf
BASSI
Cre - di-di, cre - di-di,
♩= ♪= 162
poco marcato

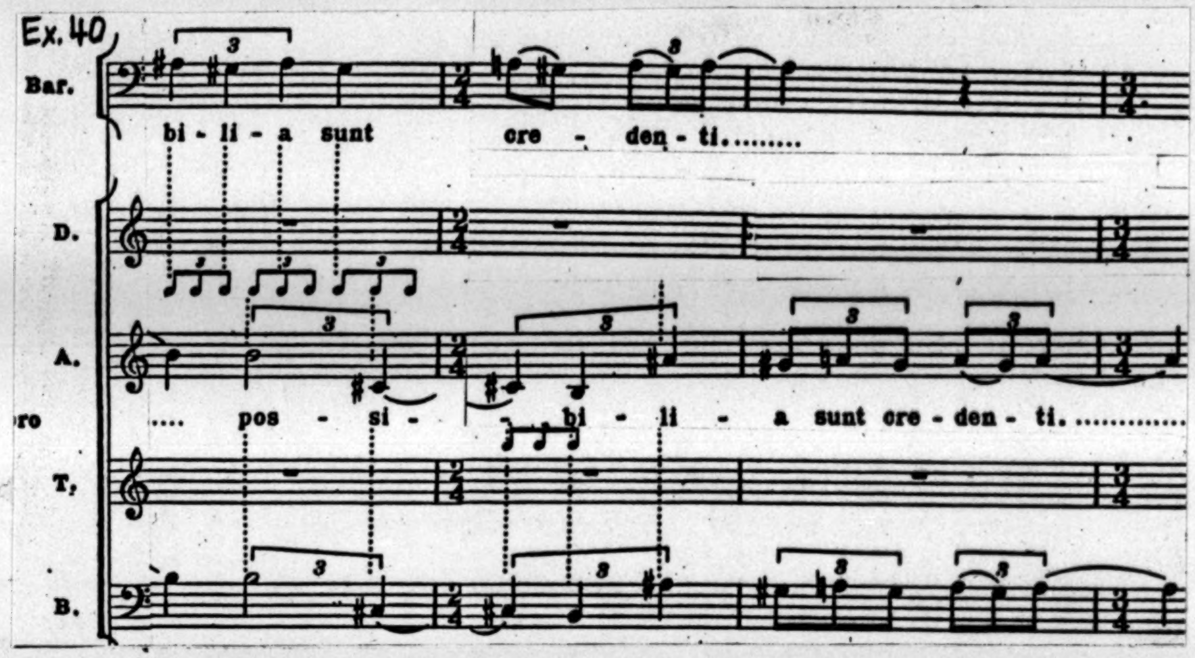
Another example of cross-rhythm is found near the end of Fides. In the 6/8 meter the organ divides into sixteenth-note patterns of 3+3+3+3.

Ex. 39



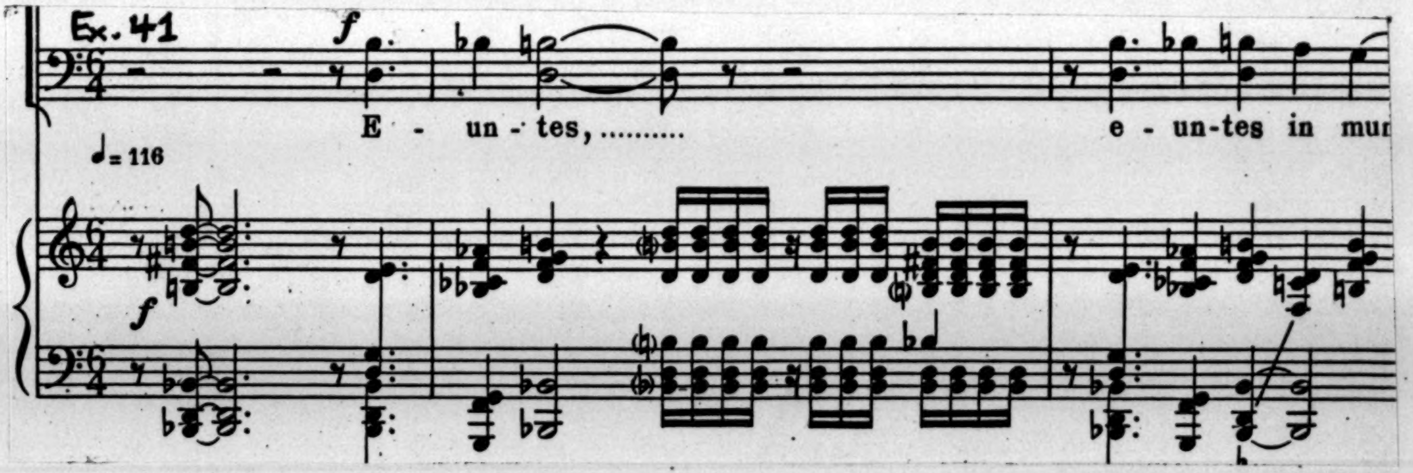
An intricate example is found in the fourth movement. In the 3/4 meter two sets of triplets within a two-count context are begun on different beats. Because of the complexity of this relationship Stravinsky has given rhythmic aids in the score. This is further complicated by eighth-note triplets in the next two measures.

Ex. 40


Bar.
bi - li - a sunt cre - den - ti.........
D.
A.
.... pos - si - bi - li - a sunt cre - den - ti. ....
ro
T.
B.
3

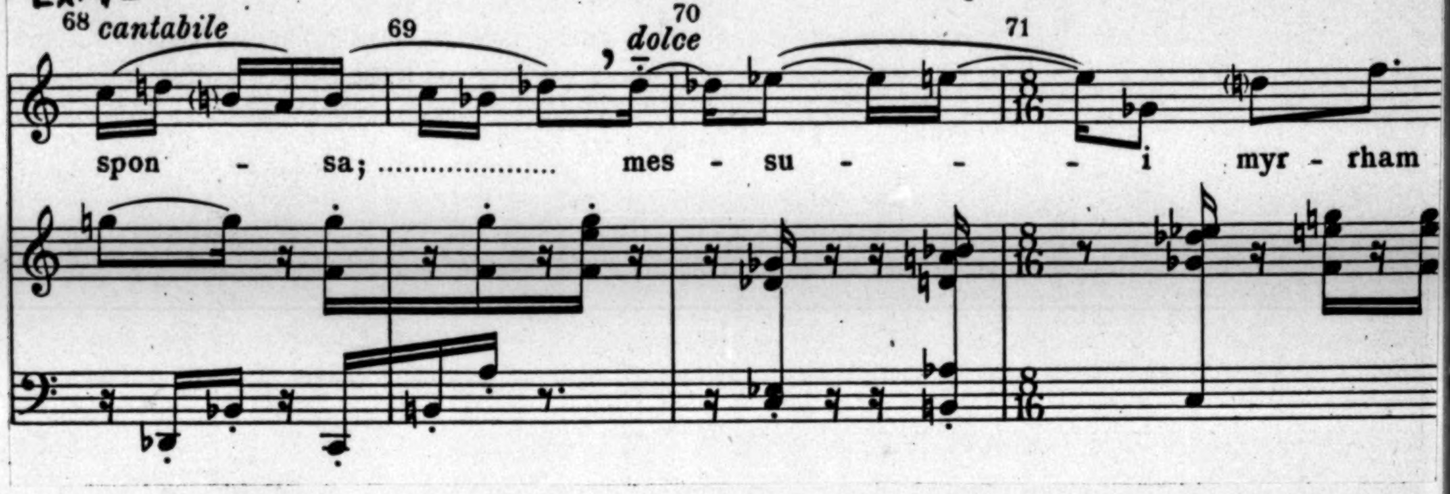
Strong syncopation is often used in both the voices and the orchestra. The opening of the first movement is a good example.

Ex. 41


f
E - un - tes, ...
e - un-tes in mun
♩= 116
f

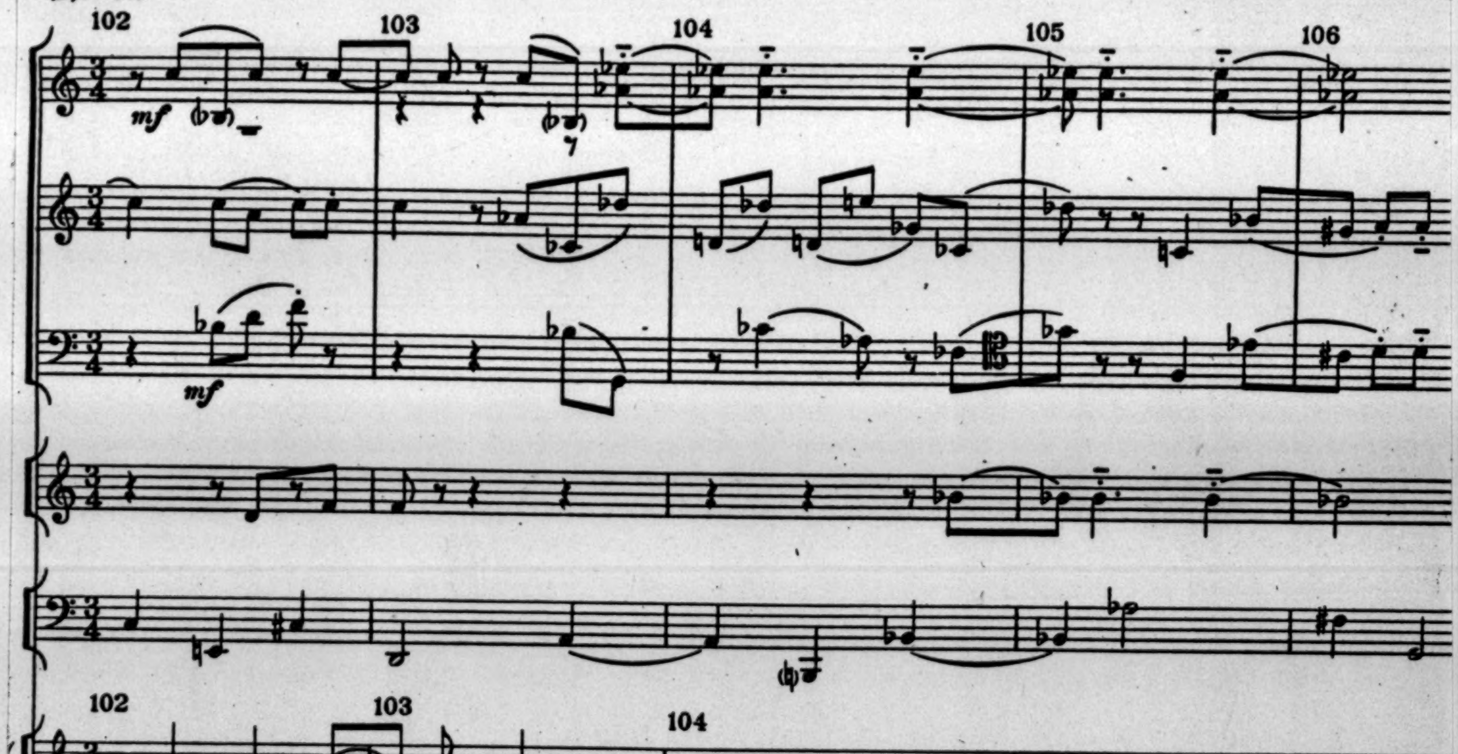
The second movement contains many instances of syncopation. One example involves the five chords which intercede into the contrapuntal texture.

Ex. 42

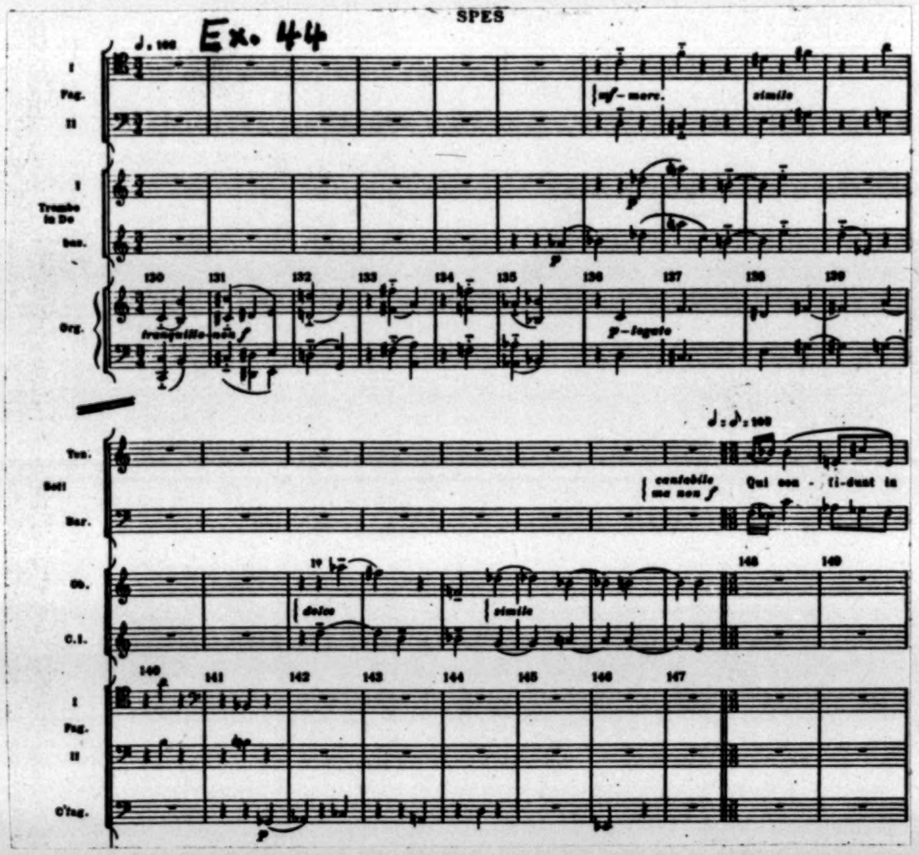

68
cantabile
69
70
dolce
71
spon - sa; .... mes - su - - - i myr - rham

Syncopation is regularly used in the third movement. Ex. 43 from *Caritas* gives a typical illustration.

Ex. 43


102
103
104
105
106
mf
mf
102
103
104

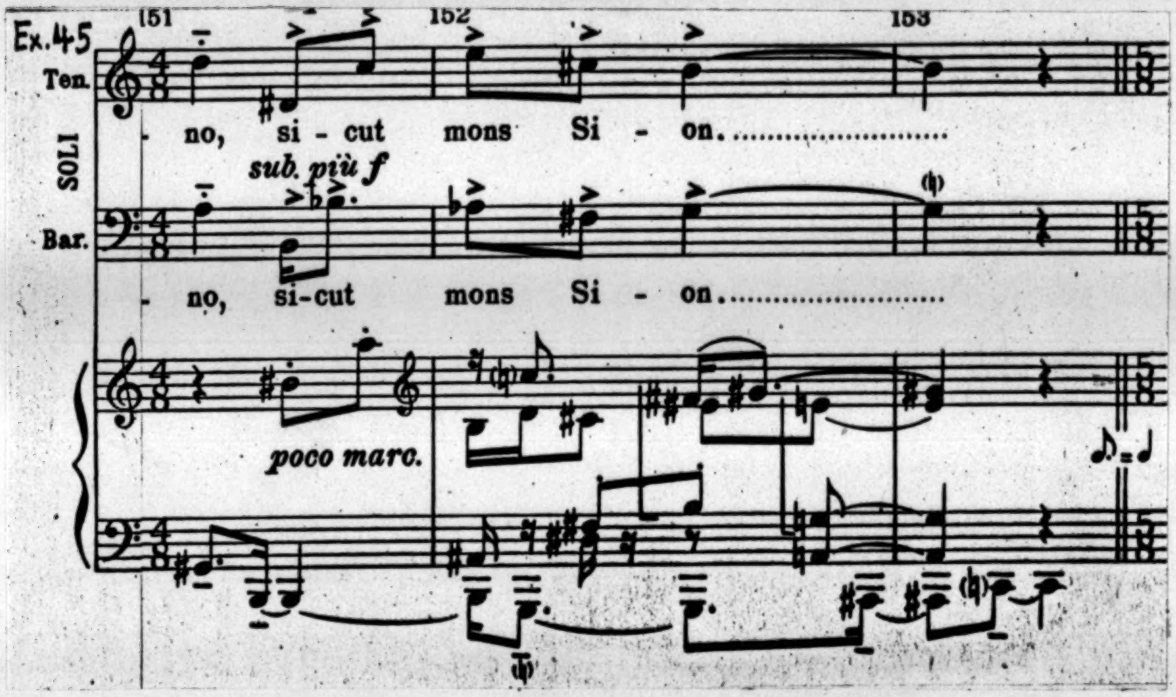
There is very little use of ostinato although the organ "passacaglia" rhythm is used a great deal in the other passages. There is a short rhythmic pattern near the beginning of Spes consisting of two quarter-notes separated by first one beat and then two. This is actually a five-beat pattern used in cross-rhythm to the 3/4 meter.


SPES
Ex. 44
Fag.
Trombe in Do
Org.
tranquillo-ma f
p-legato
mf-marc.
simile
Ten.
Soli
Bar.
cantabile ma non f
Qui con - fi-dunt in
Ob.
C.I.
dolce
simile
C'fag.
130
131
132
133
134
135
136
137
138
139
140
141
142
143
144
145
146
147
148
149

This same pattern is found at the end of the fourth movement in viola and double pass pizzicato. Occasionally it is syncopated but most of the time it appears in pure form.

Many of the rhythms seem to have very little relation to each other. A clear illustration of this kind of polyrhythm practice is found in Spes at the end of the first solo duet passage.

Ex. 45



Summary

The text has a very strong influence on the rhythms in "Prayers of Kierkegaard," inasmuch as Barber is very sensitive to the natural inflection of the words. Many of the rhythms of the themes derive directly from the natural word inflections. The "Magnificat" shows word influence on the rhythm in only a few isolated instances and the "Canticum Sacrum" shows no relationship whatsoever.

The "Prayers of Kierkegaard" uses a considerable amount of meter changing. While there are some sections that change almost every measure and a few which change very little, the average ratio of meter changes is over fifty per cent. In the "Magnificat," meter changes are not common, many movements containing none at all. When meter changes are found their frequency is approximately twenty-five per cent. In the "Canticum Sacrum" most of the meter changes occur between sections of a movement. Still, meter changes are used to a wider extent and on a more consistent basis than in the "Magnificat." Both Barber and Stravinsky employ odd-numbered meters in various divisions. Hovhaness does so occasionally but not on a regular basis. Stravinsky tends to use meters with eighth-note dimensions more than the other two composers. In both the "Prayers of Kierkegaard" and the "Canticum Sacrum," tempo changes are often accomplished directly through meter relationships.

The practices of a cross-rhythm and syncopation find great use in the hands of Barber and Stravinsky. The "Prayers of Kierkegaard" especially is saturated with these rhythmic devices while they are practically non-existent in the "Magnificat." Barber also uses ostinato a great deal. Hovhaness uses it some and Stravinsky very rarely. There is very little evidence of polyrhythm in the "Prayers of Kierkegaard" and the "Magnificat" but the "Canticum Sacrum" utilizes the device frequently. The "Magnificat" contains several passages involving "free" rhythm.

With regards to rhythmic character, Barber and Stravinsky both employ strong rhythmic pulse while Hovhaness does not. There is a great difference between the character of Barber's rhythms and those of Stravinsky, however. Barber's rhythms are strong, but counter rhythms relate very closely as a rule creating a kind of balance. Stravinsky's rhythms, however, are more independent of each other and often have a more disjointed appearance.

CHAPTER IX

MELODIC LINE

Most of what has been discussed in the preceding chapters pertains to melody either directly or indirectly. Therefore this chapter will of necessity reiterate and summarize much that has already been dealt with. Melody, being a succession of pitches arranged in time and perceived in pattern, is related to rhythm, harmony and mode, and as a unit of construction, has a great effect on tonality and form. In short, melody has probably been the most important single element in music from its beginnings to the present time.

Twentieth-century composers have found freshness and originality through a return to the irregularities of medieval and renaissance music. What was once balanced by symmetry and repetition is now trimmed to a concise and direct unit which abounds in unexpected, asymmetrical proportions. Traditional punctuation marks are either done away with or disguised. Melodic practice is consistent with the changes that have taken place in tonality and modality. Melody is no longer derived from harmony to the extent that it was during the Romantic era. It is now more independent, having a life of its own.

It moves in new and more plastic rhythms. It takes on unusual dimensions. It moves in more angular lines. If it is more intricate and complex it is also capable of a wider range of expression and tension. It is no longer limited by the normal boundaries of the human voice. Melody now may derive from a strictly instrumental conception. Regardless of the number of changes contemporary melody has undergone, it retains the important position it has occupied throughout the history of music.

The general melodic practice in the "Prayers of Kierkegaard" is basically diatonic in that it tends to stay pretty solidly within whatever particular mode is in use. There are sometimes alterations, including many between major and minor, but the characteristic flavor of the mode remains. Modal preference is shown for the Dorian, Phrygian, Mixolydian, minor and major modes although there is use made of the Lydian mode, and modes of more chromatic nature. The final chorale is the only section where a definite movement is made to a new mode within a short section. It begins in the Mixolydian with lowered sixth, moves to the Phrygian and returns to the Mixolydian. The first section of the third movement is the freest (discounting the following section which uses a chromatic mode) in its use of alterations. It is basically major but is often chromatic and contains influences of the Mixolydian and Phrygian modes. Never however, does it emphasize one particular mode to the extent that it falls "within" that mode.

The "Magnificat" utilizes more changes of mode within movements. The first, second and sixth movements all utilize three modes. The most common mode is the Mixolydian as it dominates five of the movements. Next in importance is the Phrygian mode. Most of the other church modes are used as well as the major and minor modes. "Oriental" type modes are often used, if briefly.

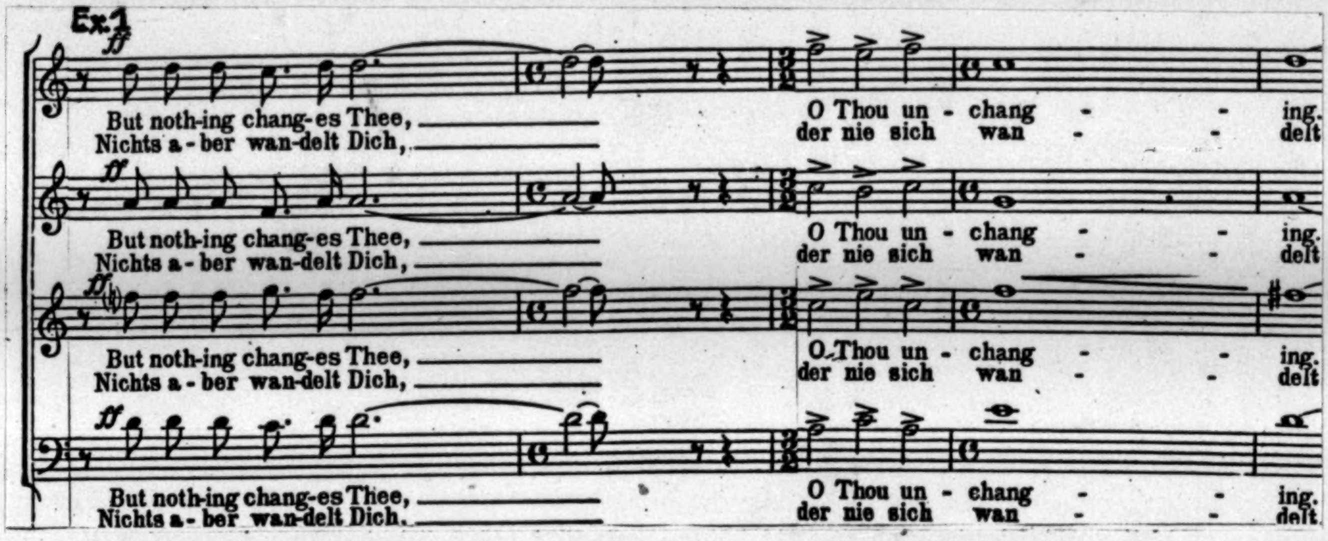
The melodic modal characteristics of the "Canticum Sacrum" are well regulated. The serial movements are rigidly systematized and the non-serial movements generally adhere to a basic modal plan. The opening portion of the work is the freest in use of mode. The opening measures appear to be major within the tonal area of C. Following this there is a whole-tone passage which actually derives from the use of a part of the Mixolydian mode on E. Since the tonality of the section is G the overall mode is Mixolydian but melodically there are brief explorations in other modes and in other tonal areas.

In the choral sections of the outside movements, the soprano line stays rather rigidly within the note pattern of D-A-Bb-B. The other chorus parts emphasize these tones as well, although they include others. A basic nine-note scale is used in both chorus and orchestra in this passage, but the chorus, and particularly the soprano, tends to emphasize one mode over a separate mode in the orchestra.

The instrumental passages in this movement are based strictly on the Dorian mode. The note Bb occurs once but does not change the basic quality of the mode.

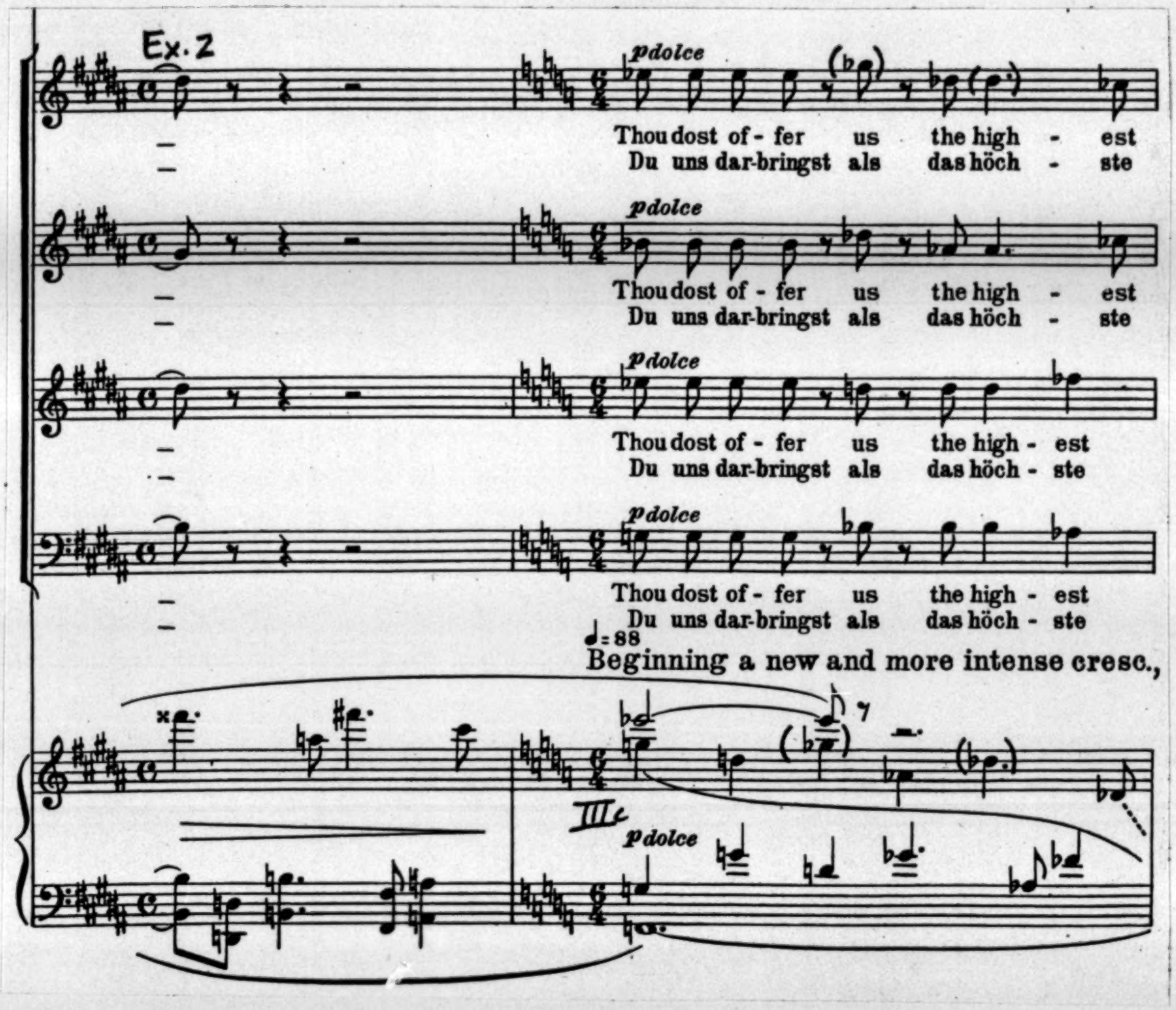
Inasmuch as most of the "Prayers of Kierkegaard" is based closely on the opening unaccompanied chant, the harmony tends to derive from the melody rather than vice versa. The use of the chant motifs throughout the first movement completely dominates the harmonic practice. At times the texture becomes very harmonic but a close look reveals that the harmonic progression is merely following one of the motifs.

Ex.1


ff
But noth-ing chang-es Thee,
Nichts a-ber wan-delt Dich,
O Thou un - chang - - ing.
der nie sich wan - - delt

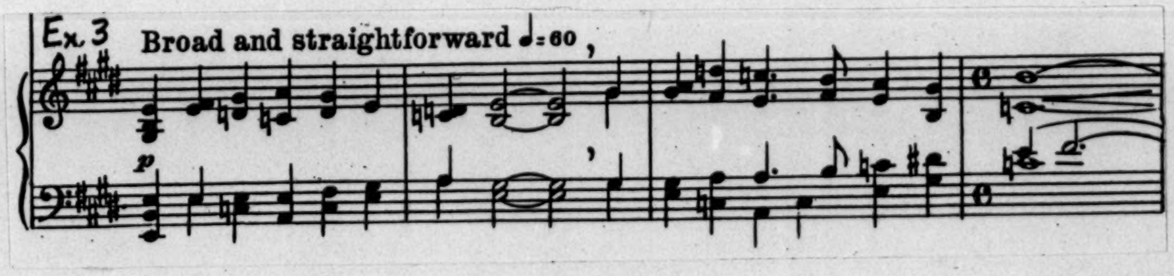
This is very much true in the third section of the third movement. The double chorus "hammering" figures (IIId) are based on definite melodic and rhythmic patterns. Throughout the course of these passages the second chorus chords in measure 149 utilize a melodic pattern of a different nature from IIId. A close look at the passacaglia canon (IIIc) in the accompaniment reveals a direct relationship with the chorus parts.

Ex. 2


pdolce
Thou dost of - fer us the high - est
Du uns dar-bringst als das höch - ste
♩=88
Beginning a new and more intense cresc.,
III c

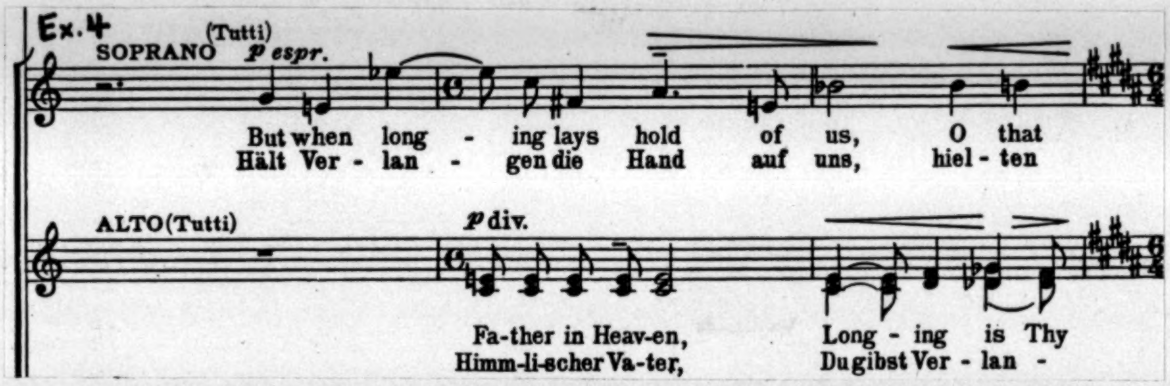
The final chorale evidences a tendency for the outer voices to move in contrary motion. This melodic conception seems to be almost entirely responsible for the resultant harmonic progressions.

Ex. 3


Broad and straightforward ♩=60
p

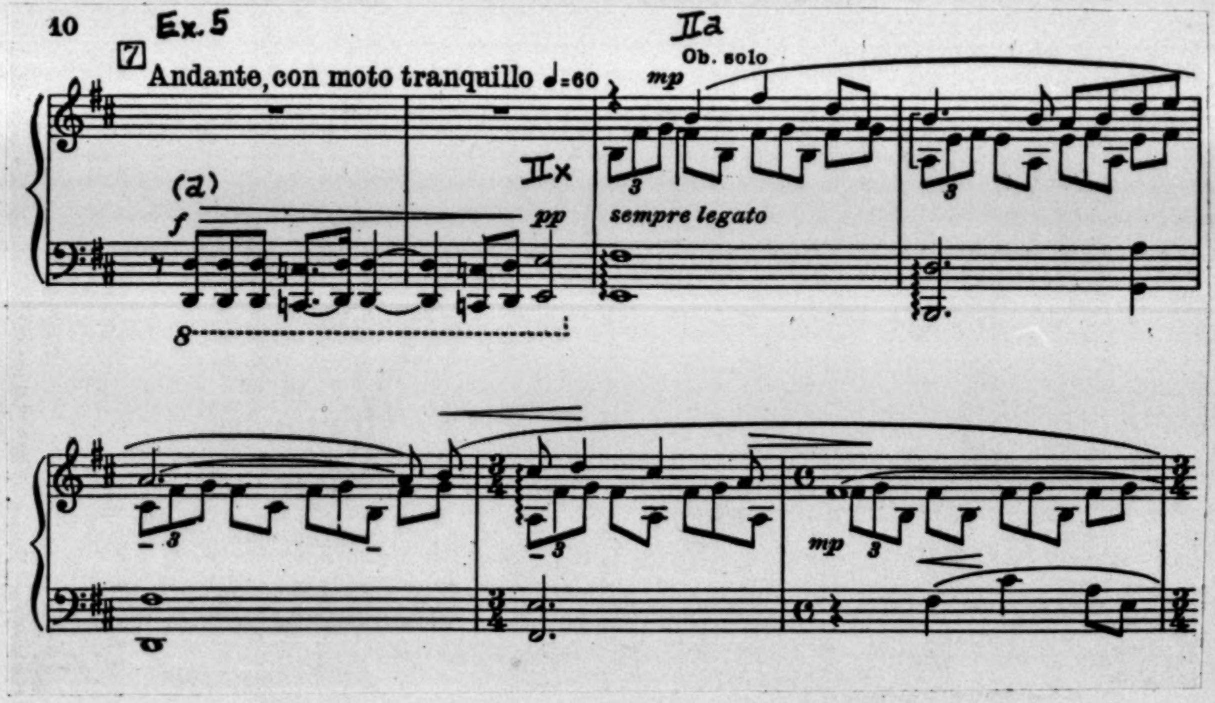
The highly chromatic second section of the third movement utilizes a melody which has no relation to the harmony used for it. This is particularly obvious when the altos and basses inject chordal figures into the chromatic texture.

Ex. 4


(Tutti)
SOPRANO
p espr.
But when long - ing lays hold of us, O that
Hält Ver - lan - gen die Hand auf uns, hiel - ten
ALTO (Tutti)
p div.
Fa-ther in Heav-en, Long - ing is Thy
Himm-li-scher Va-ter, Du gibst Ver - lan -

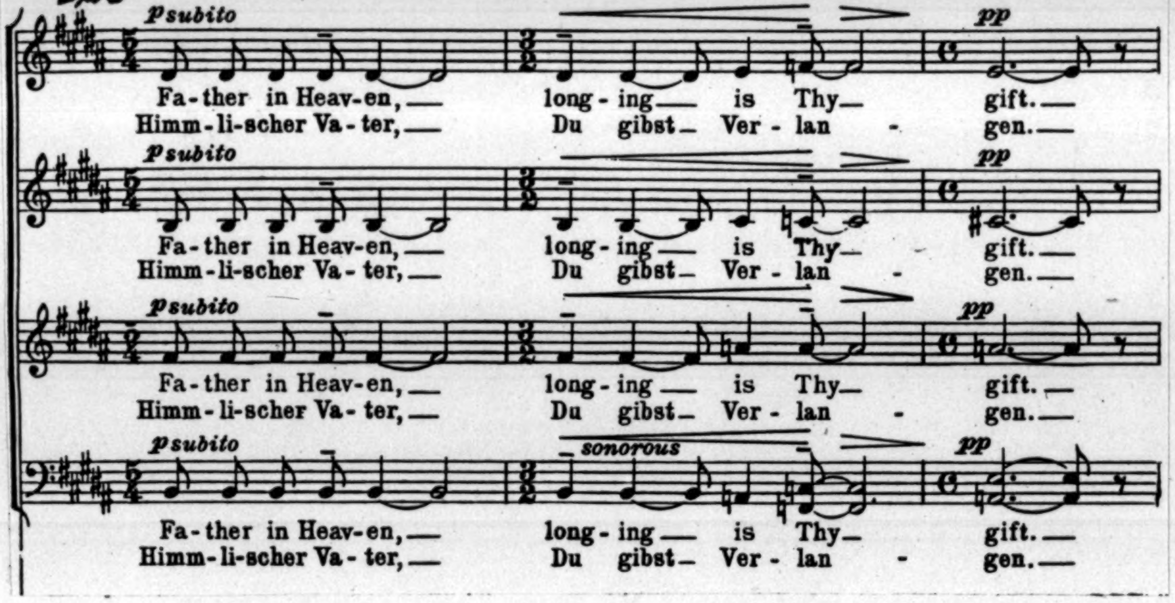
There are two examples of melody which show a strong derivation from harmony. The melody of the second movement unfolds against a solid harmonic background. Most of the melody notes are either chord tones, (including sevenths, ninths and elevenths found in the harmony) or non-chord tones which usually resolve to chord tones.

Ex. 5


10
7
Andante, con moto tranquillo ♩=60
IIa
Ob. solo
mp
(a)
f
IIx
pp
sempre legato
8
3
mp

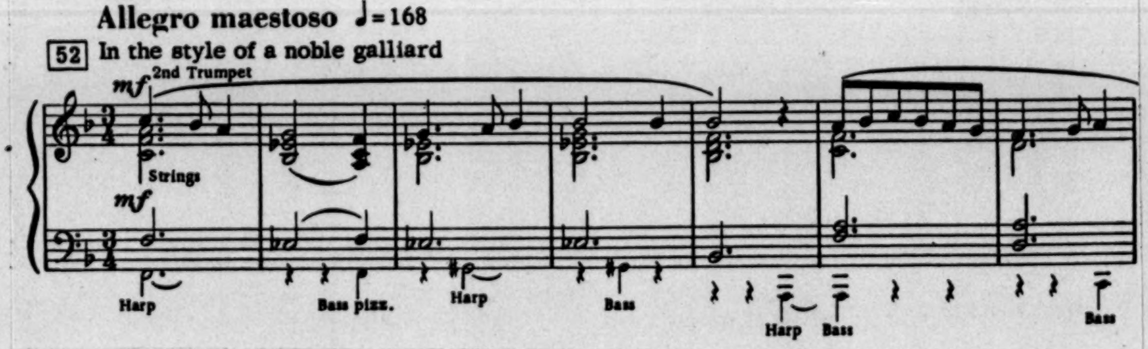
The opening of the third movement features the chorus moving in block chords. Although there is some thematic relationship to the motif (i), the majority of the time the melody seems to derive from the harmonic progression.

Ex.6

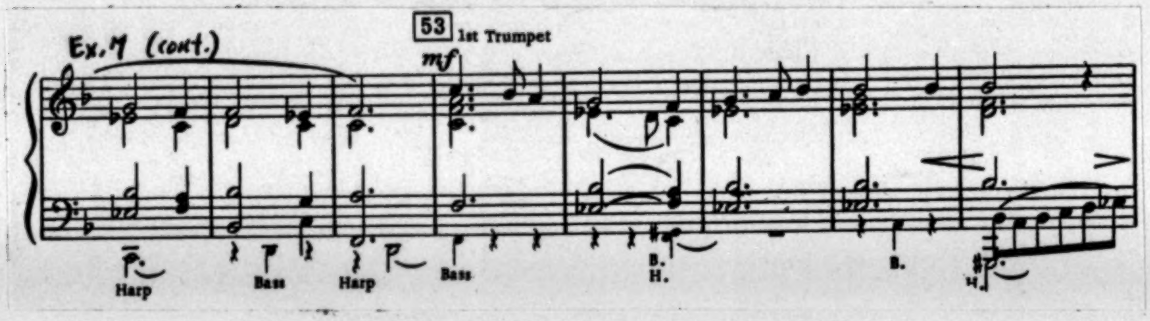

p subito
pp
sonorous
Fa-ther in Heav-en, longing is Thy gift.
Himm-li-scher Va-ter, Du gibst Ver-lan-gen.

The "Magnificat" exhibits a very close relationship between melody and harmony. It is impossible in many cases to decide whether the melody is derived from the harmony or vice versa. At times the melody outlines the chords such as in the "galliard" section of the last movement.

38 Ex.7

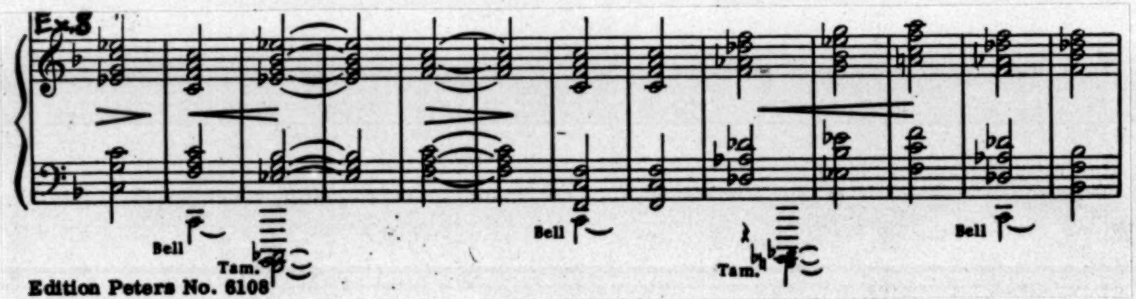

Allegro maestoso ♩=168
52 In the style of a noble galliard
mf
2nd Trumpet
Strings
mf
Harp
Bass pizz.
Harp
Bass
Harp
Bass
Bass

Ex.7 (cont.)


53
1st Trumpet
mf
Harp
Bass
Harp
Bass
B.
H.
B.
H.

Most of the time however, the melody and chords move in block-chord style making it difficult to determine which is the most important generating source.

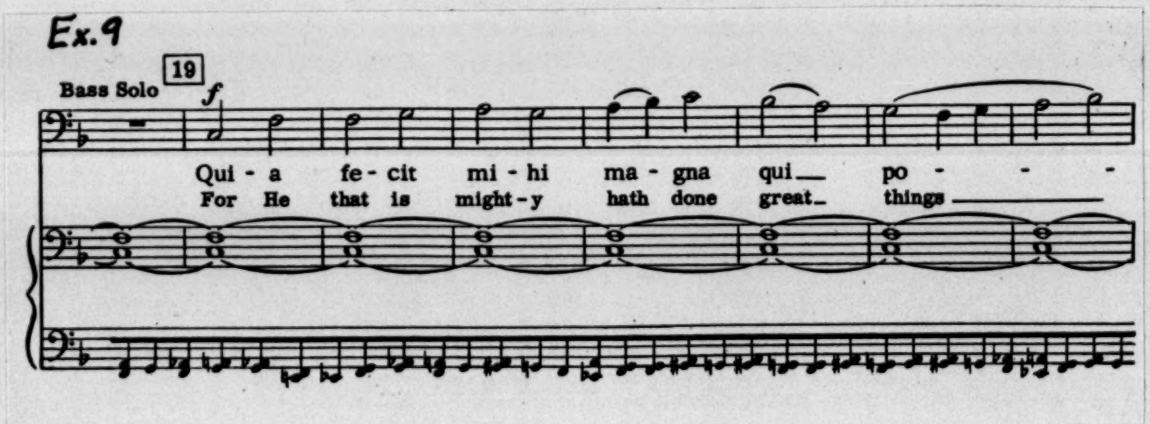
Ex.8


Bell
Tam.
Bell
Tam.
Bell

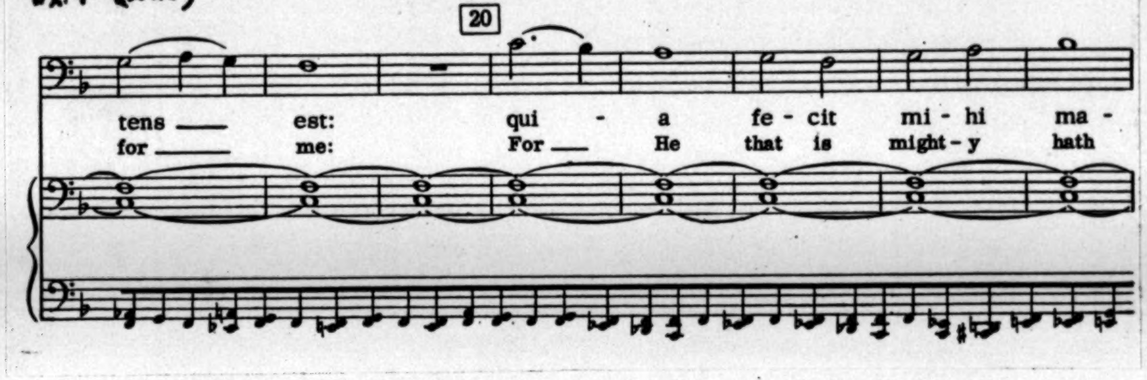
Edition Peters No. 6108

The many instances of a melody evolving over a pedal show a strong chord-outlining tendency. There are a total of six movements that use this device, (movements number three, six, seven, nine, eleven and twelve).

Ex.9

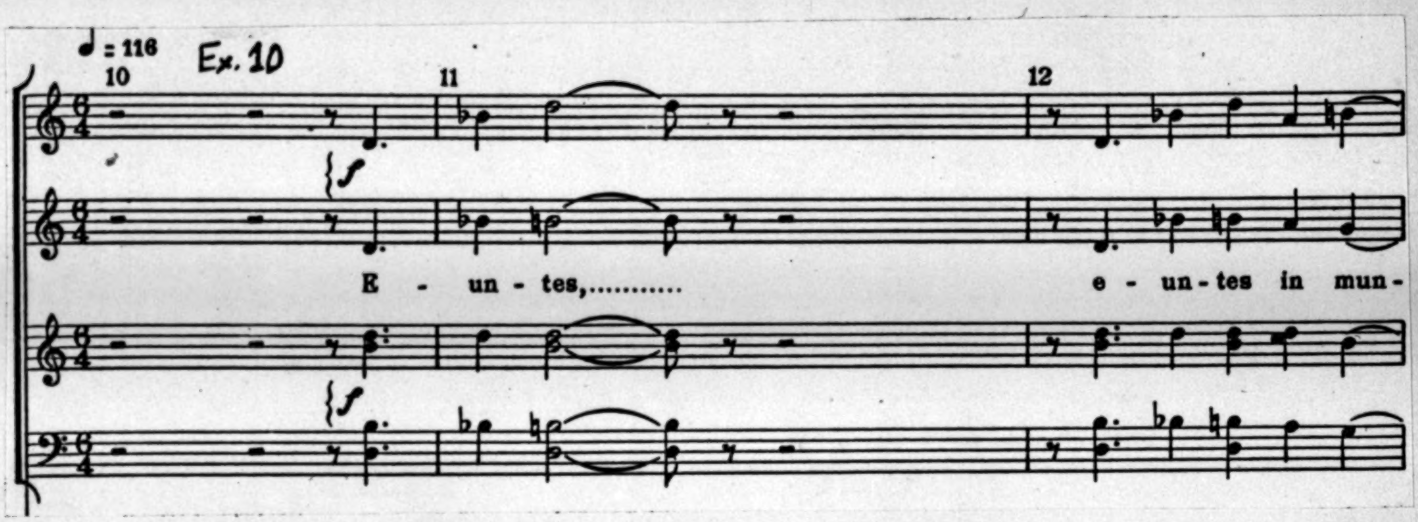

19
Bass Solo
f
Qui - a fe - cit mi - hi ma - gna qui__ po - - -
For He that is might - y hath done great_ things ________

Ex. 9 (cont)


20
tens ____ est: qui - a fe - cit mi - hi ma -
for ____ me: For ____ He that is might - y hath

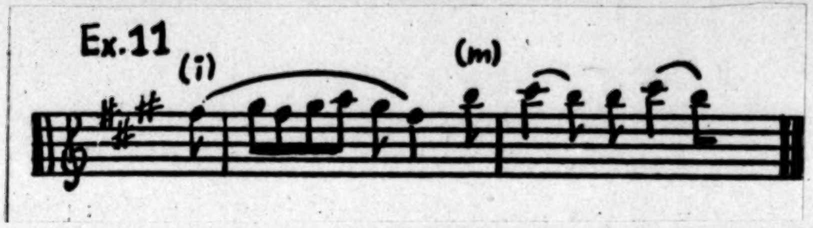
The opening section of the "Canticum Sacrum," being basically contrapuntal in nature, derives its harmonic movement from the melodic lines. The same thing is true of the quiet instrumental sections in the outer movements. The inner "serial" movements of course, derive whatever harmonic implications they have from the tone rows and the contrapuntal use thereof.

The choral sections of the outer movements, being the only harmonic passages in the work, illustrate a different practice. First of all the melodic practice of the chorus is independent of the orchestra, standing in a bitonal relationship to it. The textures of the two are also often independent of each other. The soprano part however, tends toward chord outlining as its adjacent notes are usually in a triadic pattern. The harmony of the chorus underneath follows this outlining to some extent although there is a great deal of cross-relation to the melodic pattern.

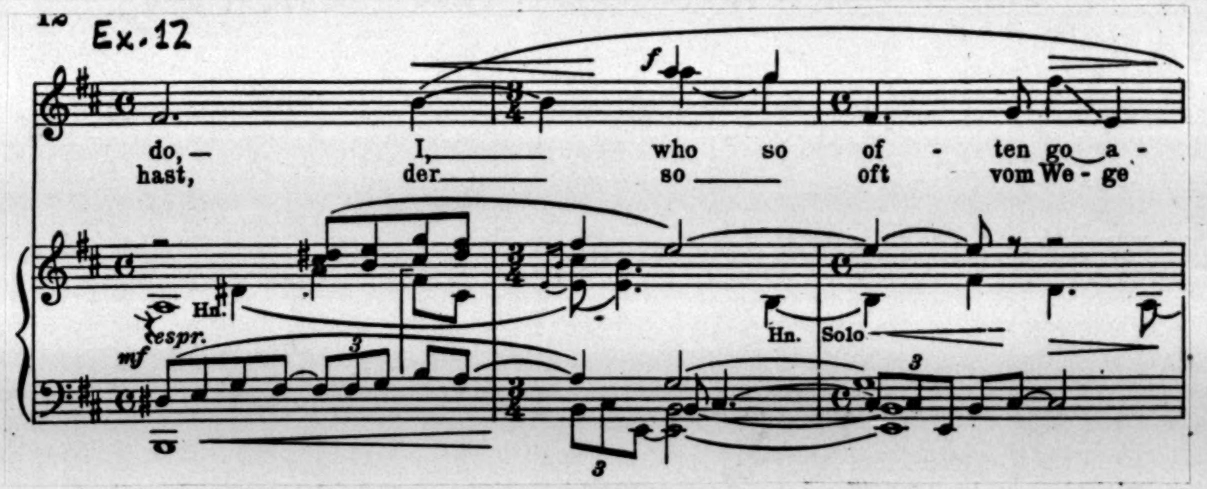


The melodic practice of the "Prayers of Kierkegaard" tends to be asymmetrical. This tendency is evident from the very beginning in the free style of the chant. The use of the chant throughout the first movement leads to a consistent irregularity of phrase. Owing to the size of the short motifs there is a great deal of repetition within the melodic context. The degree progression of the melodic line tends to be conjunct. Although the chant line contains both ascending and descending motion, the overall melodic curve tends to be downward. (See Chapter I, Ex. 2, p.5)

The two motifs of the instrumental theme (i-m) immediately following the chant achieve a symmetrical balance. (Ex. 11) The curve of the melody ascends as does the curve of the passage as a whole. (See Chapter I, Ex. 4, graph b, p. 8) This ascending motion carries with it the logical increase in tension which builds from the quiet mood of the chant to the dynamic choral statement which follows.



In complete contrast to the hitherto short motivic practice, the second movement is built on a long, freely evolving melody. It too is rather asymmetrical in character. It contains at times, short repetitions of the initial five-note motif, but the overall body of the melodic line is freely evolved. The melodic curve evidences a slight ascending motion to the contrasting section at 9. The line then moves in a downward pattern to the end of the movement. There is a great deal of conjunct movement but line is also marked by figures that are extremely disjunct.



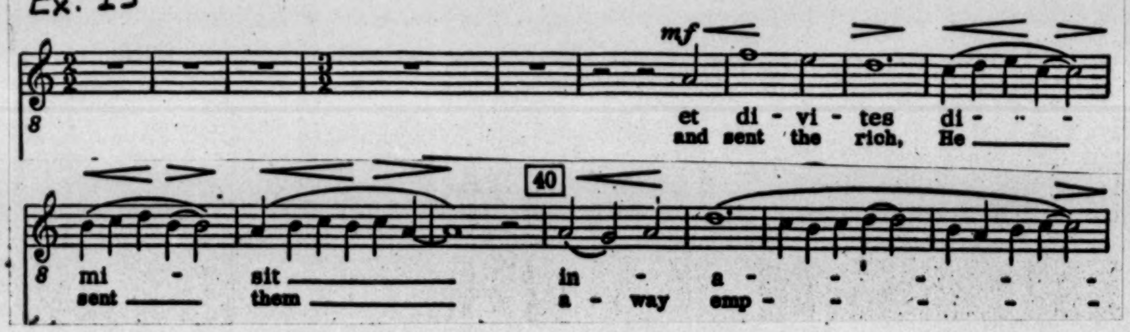
The four themes of the third movement are of the following varieties: symmetrical and conjunct (IIId); symmetrical and disjunct (IIIc); asymmetrical and conjunct (IIIa); and asymmetrical and disjunct (IIIb). The overall curve of these lines indicates ascending motion as a rule. There is increasing intensity and volume throughout the movement.

The first two sections of the fourth movement are based on a theme consisting of a chant motif and an answering motif (a-n). Despite the basically asymmetrical character of the chant as a whole, this theme is completely symmetrical, fitting compactly into one measure. It is then repeated over and over and imitated throughout the sections. The theme itself is rather stationary but its reiterated use throughout the movement evidences an ascending motion.

The final chorale utilizes a long, freely-evolving melody which is basically conjunct. Although each phrase indicates a curve which ascends and descends, the overall motion is ascending.

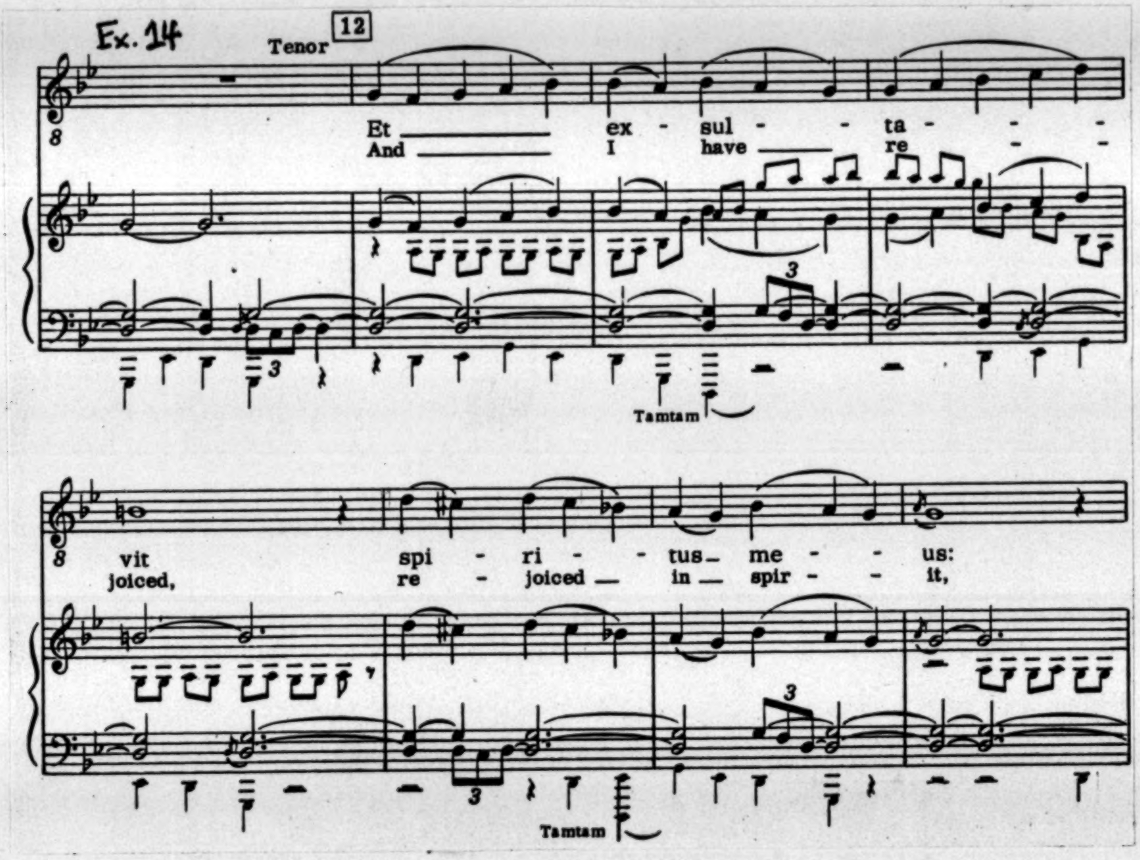
The melodic lines in the "Magnificat" are very similar in many respects. They are almost entirely conjunct and show very little overall curve. There are a few examples where a melody will tend to ascend or descend but in the majority of cases the melodic line remains rather stationary. When there is movement it tends to be chord-outlining in character rather than indicating a melodic curve. Ex. 13 shows one of the few examples of a descending melodic progression.

Ex. 13



The solo melismatic passages use long, freely evolving lines. In the majority of cases the themes are of medium length (there are very few short themes) and they tend to repeat and develop.

Ex. 14


Tenor
12
Et ex - sul - ta - vit spi - ri - tus_ me - us:
And I have re - joiced, re - joiced_ in_ spir - it,
3
Tamtam

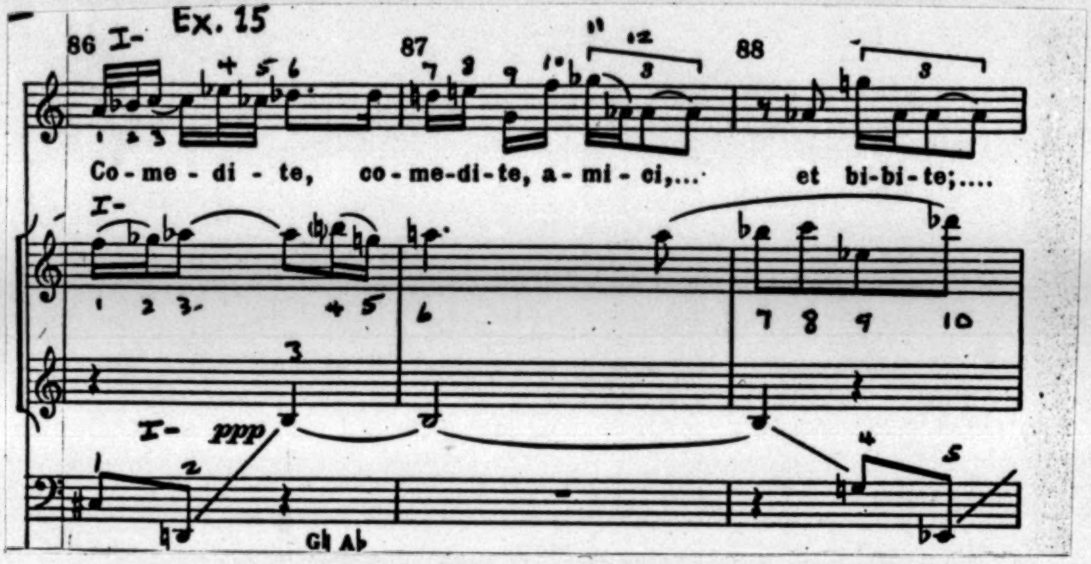
It is in the matter of symmetry that the lines exhibit originality. The preceding example illustrated a theme built of two phrases, the first, four measures in length, and the second, three. This is typical of the melodic practice throughout. The lines usually fall in clear phrases but these phrases are rarely balanced with each other in length. Odd numbers of measures are often used. Movement number eight consists of three large phrases. The first is six measures in length, the second is four, and the third, five. Where the phrase lengths do balance, the phrase is often one of an odd number. The "galliard" theme of the final movement for example, is five measures in length. This pattern is repeated several times before the phrase length is altered.

There is a wide variety of melodic practice within the "Canticum Sacrum." The opening sentence is extremely conjunct. In the top line there are no leaps until the final "Landini sixth" cadence. The line is long and freely evolving. It is asymmetrical in construction. The general melodic movement illustrates a slight downward movement from F to E to D.

The choral passages of the outer movements contain short motivic lines, repeated and developed. They are basically disjunct but over a rather small range. The phrases are asymmetrical, each one growing in length from the previous one. There is practically no curve to the line as the tendency is to revolve around one note.

The second movement illustrates a freely-evolving melody. It is very disjunct at times and conjunct as well. The cadence points are usually conjunct. This is due in part to the neighbor relationship of the first and last notes although the composer is free to shift register at will. Ex. 15 gives illustration of an unusually conjunct passage.

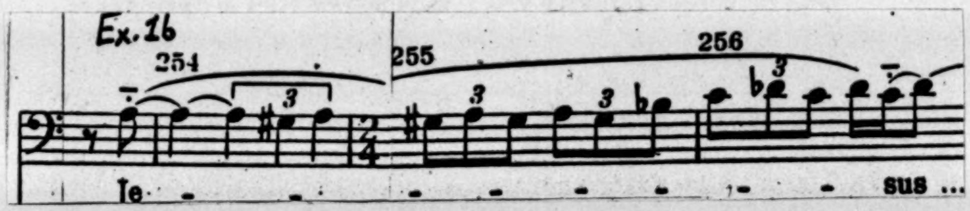
Ex. 15


86 I-
87
88
1 2 3 4 5 6 7 8 9 10 11 12
Co-me-di-te, co-me-di-te, a-mi-ci,.... et bi-bi-te;....
I-
1 2 3- 4 5 6 7 8 9 10
3
I- ppp
1 2 4 5
G♮ A♭

The lines in the third movement are basically asymmetrical. Caritas and Spes tend to be disjunct while Fides is conjunct. As a rule, the stepwise relationship of the first and final notes of the row results in a rather stationary line.

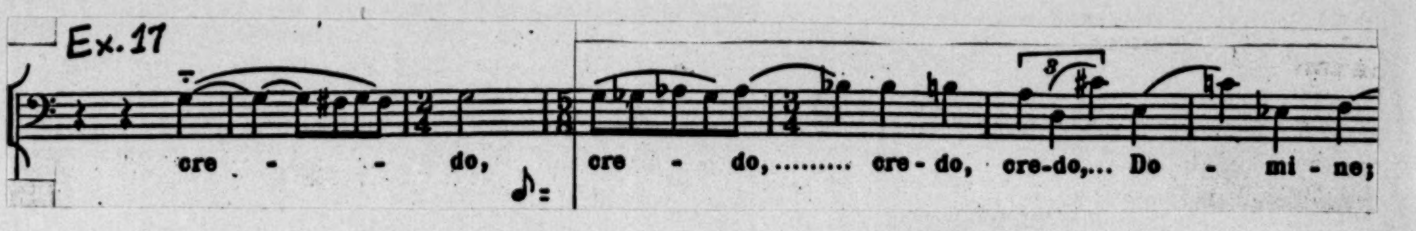
The baritone solo in the fourth movement is freely evolved. It illustrates a gradual ascending pattern.

Ex. 16


254
255
256
Ie - - - - - - - - - sus ...

The final solo line is quite asymmetrical in character and develops freely. It is angular but maintains a rather stationary character.

Ex. 17


cre - - do, cre - do,......... cre-do, cre-do,... Do - mi-ne;

Inasmuch as these are vocal works, one would expect to find most of the thematic material to be vocally derived. The angularity of the chromatic theme, IIIb in the "Prayers of Kierkegaard," is evidence of instrumental derivation although it can be negotiated by the voice with some difficulty. The underlying accompanying passacaglia, IIIx, is also of instrumental derivation. All of the other themes in the work as well as the entire "Magnificat" are vocally derived. Concerning the "Canticum Sacrum," the thematic material of the non-serial movements (both instrumental and vocal) tends to be vocally derived, while almost all of the material in the serial movements is of instrumental derivation.

Aside from tonal characteristics and elements of design, melody has expressive quality. In purely instrumental music, melodies of different character are important in providing contrast and emphasixing formal divisions. In vocal music the problem of thematic contrast is often solved by the requirements of the words. The melodic line tends to express the text by its own inherent character. Inasmuch as these works are constructed in either short sections or movements which are in turn based on specific divisions of the text, the thematic contrast is often accomplished through the natural fulfillment of the text.

In attempting to describe a particular character or quality of a melodic line, one is of necessity, reduced to the use of rather subjective adjectives. While this is admittedly inadequate and imprecise, there is no better method available. The solution is eased to some extent by referring to the character of the text. The inherent temperament and nature of the individual theme is the key to thematic contrast as some attempt must be made to describe this essential relationship.

The opening chant of the "Prayers of Kierkegaard" unfolds in a calm placid manner. The following instrumental theme is a little more intense, owing in part, to its use of the Lydian mode with its raised fourth degree. The first movement as a whole evidences very little contrast of a thematic character although there is some variance through the contrast of texture and dynamics.

The expressive lyrical theme of the second movement moves through soaring passages to passages of quiet repose. The character of the theme itself is supple and pliable but there is no point where a contrasting theme is introduced.

The third movement introduces several themes of contrasting character. The first (IIIa) is declamatory in nature and restless. The highly chromatic and angular IIIb is intense and poignant, but at the same time, highly expressive and flowing. The word "longing" in the text is beautifully and effectively captured through this theme. The passacaglia canon theme (IIIc) is strong, solid and driving. Over this IIId enters with its insistent "jabbing" and constant thrust. The tendency of these themes is toward more and more tension and driving force. Each contrasts with the other in character but this contrast is within a rising line of intensity.

The fourth movement, like the first, shows little basic contrast of thematic material, but a certain change of mood of the individual motif. The opening instrumental section is exciting and exultant in its insistent "hammering." There is a gradual change of character to the quietly reverent and imploring quality of the second section. The final chorale is simple, steadfast, lyrical, expansive and dramatic as it begins rather quietly, builds gradually to a powerful climax and ends in a hush of profound humility.

Most of the movements of the "Magnificat," being rather short, show very little thematic contrast within movements. The continuous, repetitious, unvarying and endless mood of the work as a whole does not lend itself readily to themes of great contrast. Movements one, three, five, six, seven, eight and ten utilize one basic thematic character throughout (excepting the recurring "murmuring" passages). The first movement theme is noble and upright while the third and sixth movements are simple and direct. The bass solo of the sixth movement is strong and powerful. The seventh and eighth movement themes are both rather insistent and austere, while that of the tenth movement is reserved and tranquil.

The second movement contrasts themes of three distinct characters. The first theme is austere and tentative in its presentation in the orchestra. On the full chorus entrance the slower note values lead to a strong, solid and purposeful character. This mood persists through the succeeding passages in which the initial theme is stated in the chorus. The canonic passage that follows is imposing and full of flourish.

The fourth movement employs two themes of common origin which show a marked contrast in character. (See Chapter VII, Ex. 5, graph a and b, p. 234-235). The first theme is simple, direct and untroubled. ("He hath regarded the lowly station of His handmaiden"). The second theme, in shorter note values, is insistent and reiterated. ("Behold, behold, behold, behold, all men shall call me blessed.")

Movement number nine contrasts the lyrical, flowing line of the tenor solo with the quiet reserved character of the male chorus entrance. It is interesting to note that in this case, the motivation for contrast is entirely musical as the same words are used in both cases.

The first theme of the final movement is noble in character like the very opening of the work. The sopranos enter with a very rapid and joyful theme. The full chorus entrance in the next passage is exultant and powerful. The immediately-stated "galliard" theme is gay and stylish. A return to thematic material of a more exultant character is made through the final passages of the work.

If Stravinsky pays little attention to the natural accents of the words, he makes up for it in his use of themes which embody the character of the text. The thematic material of the opening dedication is austere, straightforward and matter of fact. This represents a graphic solution to the problem of setting a line of text of such an unusual character. ("To the City of Venice, in praise of its Patron Saint, the Blessed Mark, Apostle.")

The strong and insistent thrust of the material in the outer movements is fitting to both the command of the first movement text, and the descriptive action of the final. There is complete thematic contrast in the instrumental sections with their placid character.

The second movement thematic treatment is lyrical, fluent, embellishing and florid. The treatment here is of a character unlike anything else in the work. There is no indication of contrasting treatment within the movement.

The organ "passacaglia" theme which introduces each of the main sections of the middle movement is staunch, solid and expansive, a tower of strength. The theme of the Caritas choral canon is calm and flowing, serving both Old Testament and New Testament texts on the topic of love.

The melodic character of the solo tenor and baritone duets is quick, impulsive and confident. The chorus duets employ a theme of a more reserved nature, one that is smooth and calm. ("My soul waiteth. . .").

The "credidi" passage in Fides is insistent and hypnotic in manner. The contrasting choral canon utilizes thematic material which is calm, quiet and humble in nature.

The thematic treatment of the instrumental introduction of the fourth movement is energetic and intense. The solo and chorus statements that follow are insistent and persevering. ("If thou canst believe"). The energetic material of the choral canon (" the father of the child cried out") declines into a remorseful deliberation in the last measures, ("and said with tears"). The final solo lines return to the insistent quality of the opening and the line ends in an imploring reiteration, ("Help thou my unbelief!").

Summary

The melodic tendency in the "Prayers of Kierkegaard" is to stay within the particular mode being used. The modes used include: Dorian, Phrygian, Mixolydian, Lydian, minor, major and a few chromatic modes. There are generally few altered notes within the modal context with the exception of the first section of the third movement. The "Magnificat" tends to stay within the modal context but evidences more changes of mode within movements. Mixolydian and Phrygian are predominant along with the other church modes, major, minor and short "oriental-like" modes. The modal practice of the "Canticum Sacrum" is quite consistent. Sections tend to stay strictly within the prescribed mode. Aside from the chromatic modes of the serial movements, the Mixolydian mode is predominant along with more free chromatic modes in the chordal sections.

Concerning harmonic and melodic derivation, the "Prayers of Kierkegaard" tends to derive its harmony from the melodic line. The chant motifs in particular dictate the harmonic practice. There are two examples of melodic derivation from harmony and one example of melody and harmony that are completely unrelated. In the "Magnificat" the relationship between melody and harmony is so close that it is usually difficult to determine the generating source, although the predominantly block-chord practice and the absence of motivic development tends to emphasize the harmonic aspect. There is considerable chord-outlining in the melismatic passages. The harmonic sonorities of the "Canticum Sacrum" derive exclusively from the melodic practice except for the choral sections of the outer movements in which melody and harmony are often apparently unrelated. The previous passages contain some evidence of chord-outlining within the chorus texture.

Concerning shape and size, the melodic practice of the "Prayers of Kierkegaard" tends toward an asymmetrical melody which is generally short. Equal use is made of both conjunct and disjunct lines. The characteristic tendency of the line is upward. There is some use of larger, freely-evolving melodies and several examples of declamatory or recitative practice. Melodic practice in the "Magnificat" is almost entirely conjunct. There is little melodic curve, the line tending to remain rather stationary. The themes are generally of medium length and they tend to repeat and develop. They are basically asymmetrical in construction indicating uneven and odd-numbered phrases. The "Canticum Sacrum" contains a good balance of most of the previously-mentioned practices. Equal use is made of both conjunct and disjunct motion. Some themes are short and motivic, others are longer and freely evolving. Phrases are usually asymmetrical. At times there is ascending and descending motion but most of the time the line tends to be angular rather than curved.

The thematic material of the "Prayers of Kierkegaard" and the "Magnificat" is of vocal derivation with the exception of two themes in the former work. The material of the non-serial movements of the "Canticum Sacrum" tends to be vocally derived, while the serial movements seem to be almost entirely of instrumental derivation.

In regards to contrast of thematic character, the "Prayers of Kierkegaard" tends to utilize the same theme or motif in a variety of moods, rather than to introduce contrasting themes. The third movement only, presents themes of inherent contrasting character. The "Magnificat" changes thematic character seldom within movements. The tendency is toward infrequent contrast of themes, although a few movements present exceptions. The thematic contrast in the "Canticum Sacrum" is very great. Changes of character are evident in nearly every section.

CHAPTER X

IDIOMATIC CHORAL PRACTICES, VOICE LEADING, CHORAL GROUPING, CHORAL FABRIC, AND INSTRUMENTAL ACCOMPANIMENT

Idiomatic Choral Practices

Throughout the long history of vocal music certain compositional practices have arisen which have related themselves specifically to the medium. These practices have come into being in part out of the peculiarities, the capacities, and the limitations of the human voice. Some of them result from the ease with which the voices are able to negotiate them, and some result from a particularly satisfying aural effect. These two are often synonymous but not always.

These practices are not the exclusive property of the vocal medium, but they have come to be associated with it as particularly valuable and desirable assets. Some manifest themselves as expedient devices, others as important principles. At any rate they are an important part of vocal and choral vocabulary and many have appeared consistently in the medium through several eras and changes of style.

Davison, in The Technique of Choral Composition lists several devices and practices, many of which are valuable in determining the relationship of these works to traditional procedure. The practices chosen for comparison are as follows:[1]

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[1] Archibald T. Davison, The Technique of Choral Composition (Cambridge, Massachusetts: Harvard University Press, 1960), pp. 69-88.

(1) writing in parallel thirds and sixths

This practice has been a popular one because of its naturalness and ease in the vocal idiom. Admitted to theoretical legitimacy in the fourteenth and fifteenth centuries in the form of gymel and faux bourdon, it has manifest itself in every period of music including our own.

(2) the "wave"

A continuous overlapping and interplay of parts. These temporary points of emphasis are achieved by rhythmic and spacial distribution throughout the texture. The most predominant "waves" are usually created by wide upward leaps and increased tension.

(3) the "fan"

This results generally from the tendency of the outer parts to move in contrary motion. It has the effect of a systematic opening and closing of the choral fabric.

(4) pivotal notes

Notes that remain stationary in the midst of movement in the other parts. These can be repeated notes or can be sustained over varying lengths of time.

(5) introductory and concluding notes

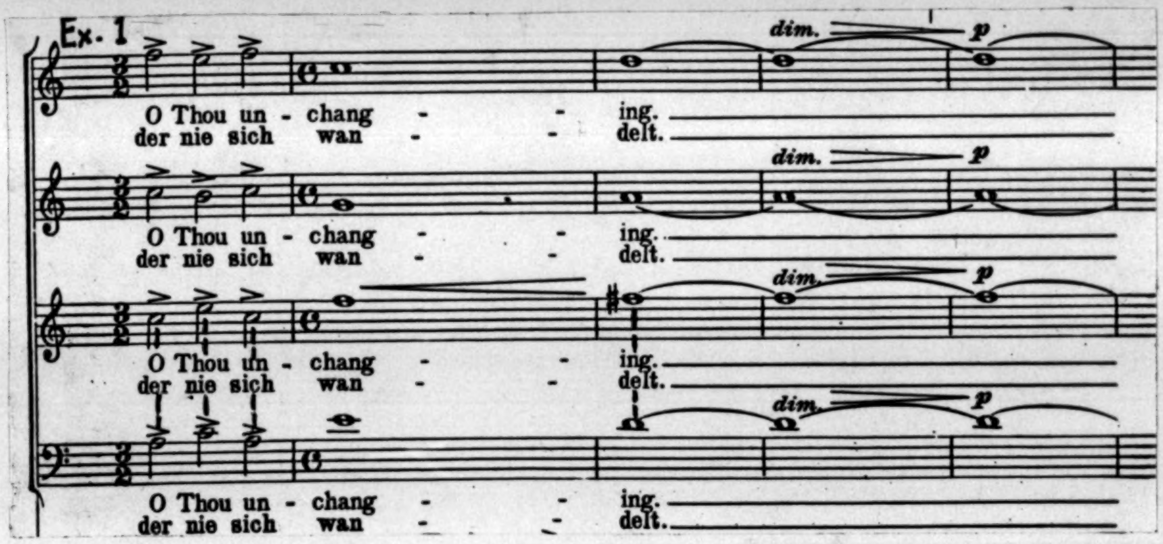
Notes in contrast to the entrance or release of the remainder of the choral body.

(6) the parallel "sweep"

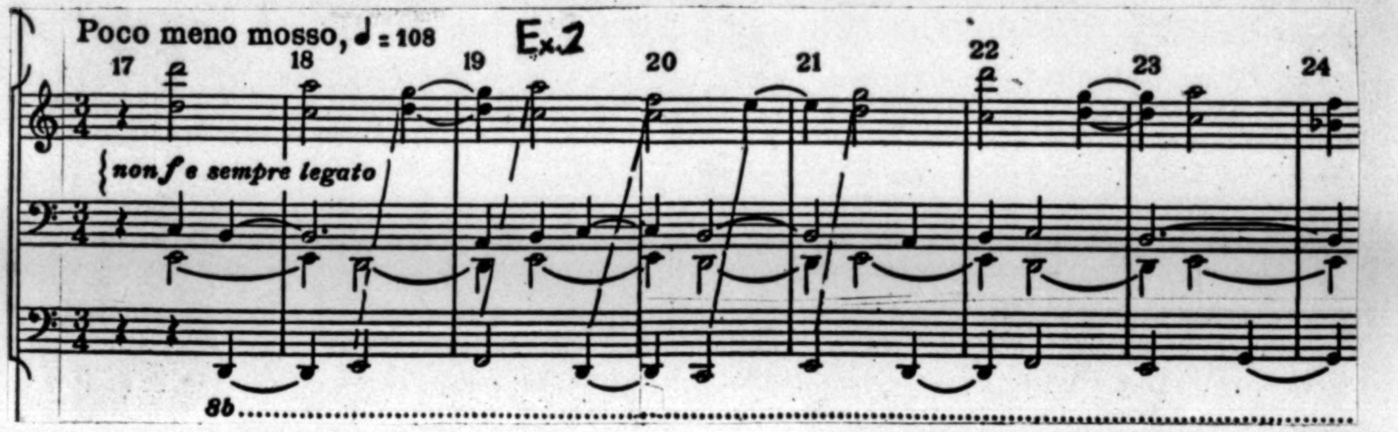
Progressive ascending or descending motion in all of the voices simultaneously. This does not refer to the incidental appearance of parallelism but rather the calculated use of it as a special effect.

The "Prayers of Kierkegaard" contains many instances of thirds and sixths. Generally the thirds appear in consecutive voices while the sixths appear in voices separated by one part. A typical example of consecutive thirds appears in the climactic passages of the first movement.

Ex. 1

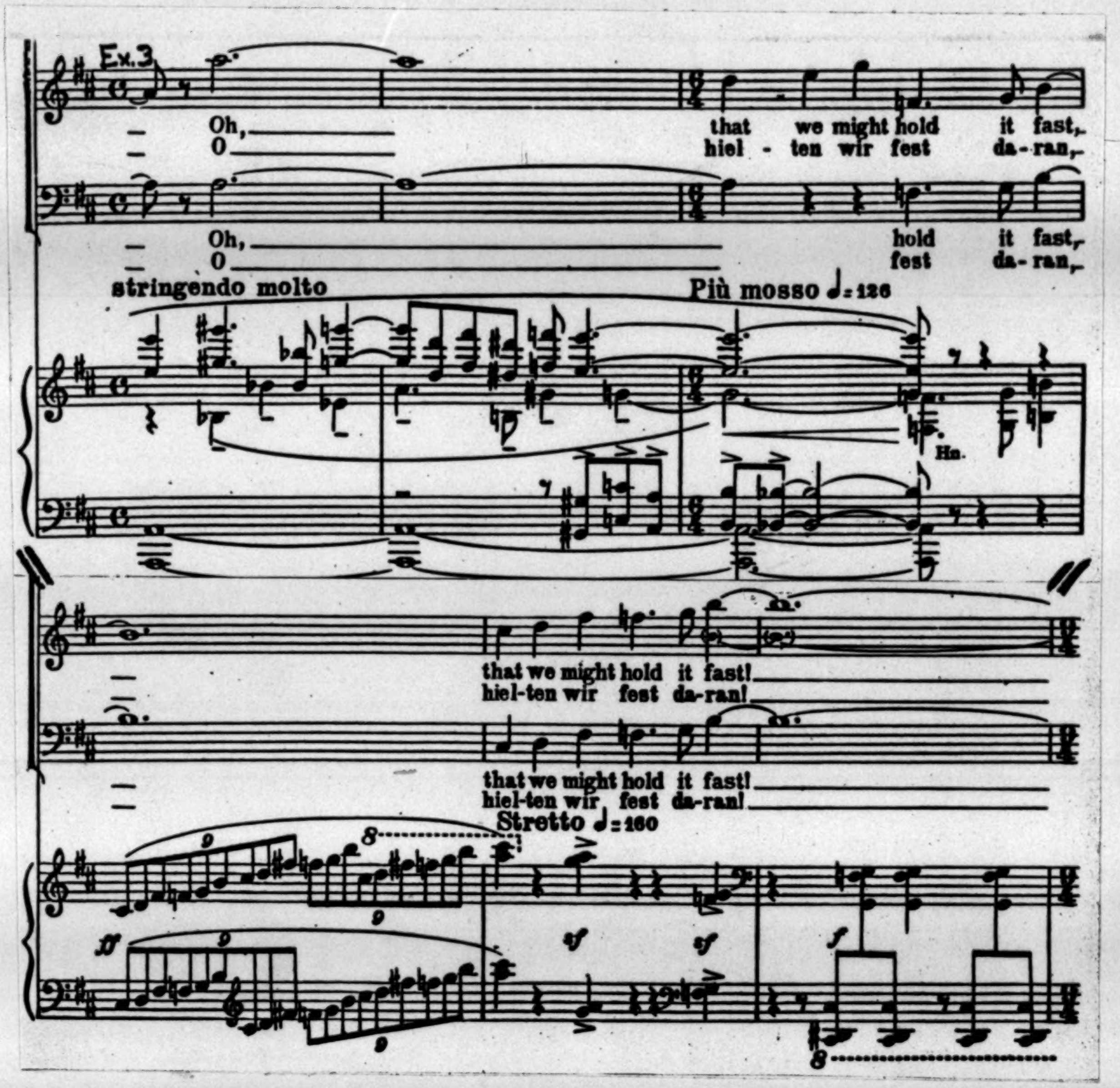


The many parallel organum-like passages in the "Magnificat" contain strict use of parallel thirds. The device appears a few times in the "Canticum Sacrum" but in less obvious appearance. An interesting example is found in the pandiatonic instrumental interludes of the outer movements. In this case the outer voices move in thirds (actually the interval of three octaves and a third) although the rhythmic pattern tends to obscure the relationship.



The "wave" appears quite naturally in the contrapuntal passages of all three works. The "fan" dominates almost all of the harmonic writing of the "Prayers of Kierkegaard." Seldom does a chordal passage occur where the outer voices do not tend toward contrary motion in a rather strict fashion. The "Magnificat" utilizes the "fan" a number of times but it does not appear at all in the "Canticum Sacrum."

Pivotal notes tend to slow down harmonic development by anchoring a passage to a temporary pedal. An excellent example of the technique is found in the final passages of the third movement. Following an intense statement of the passacaglia canon theme (IIIc) in octaves, the chorus sustains the final note for two measures over a strong presentation of the canon in the orchestra.

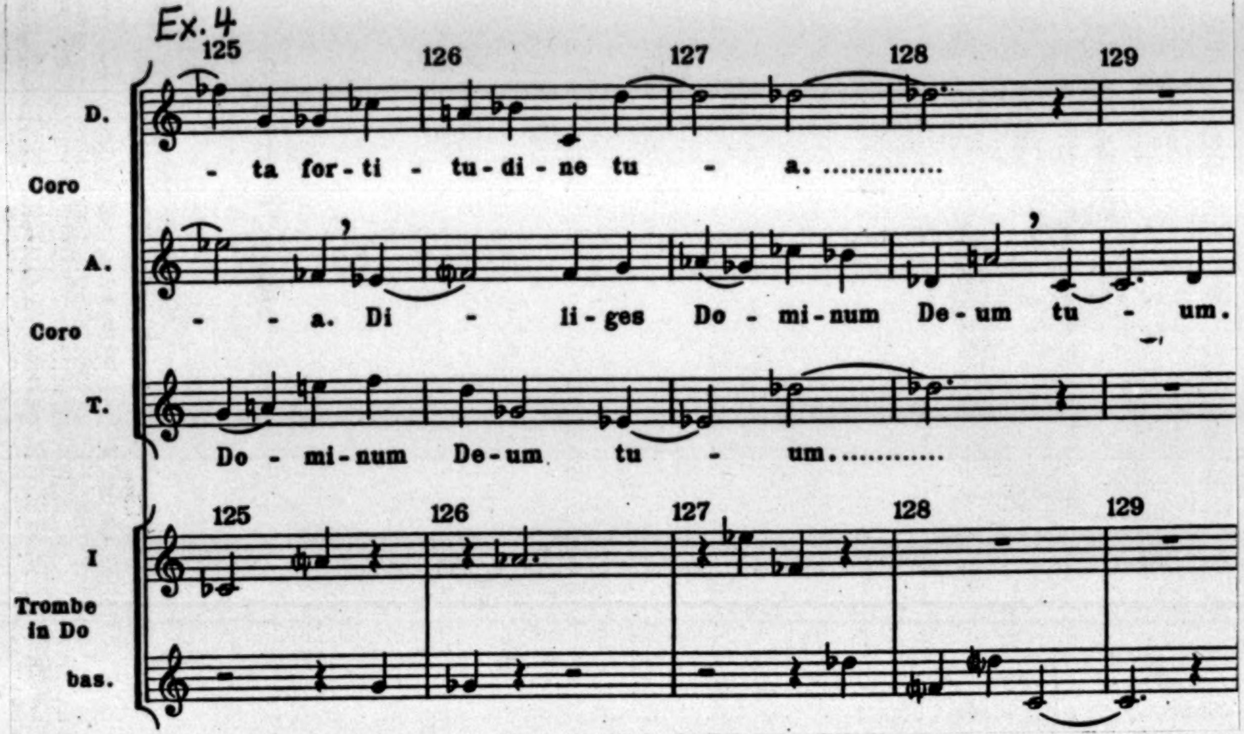

Ex.3
Oh,
O
that we might hold it fast,
hiel - ten wir fest da-ran,
hold it fast,
fest da-ran,
stringendo molto
Più mosso 𝅗𝅥 = 126
Hn.
that we might hold it fast!
hiel-ten wir fest da-ran!
Stretto 𝅗𝅥 = 160
ff
sf
f

The device occurs once in the "Magnificat" and once in the "Canticum Sacrum." In the latter example it takes the form of the tenor part remaining rather stationary on repeated notes while the rest of the parts move freely.

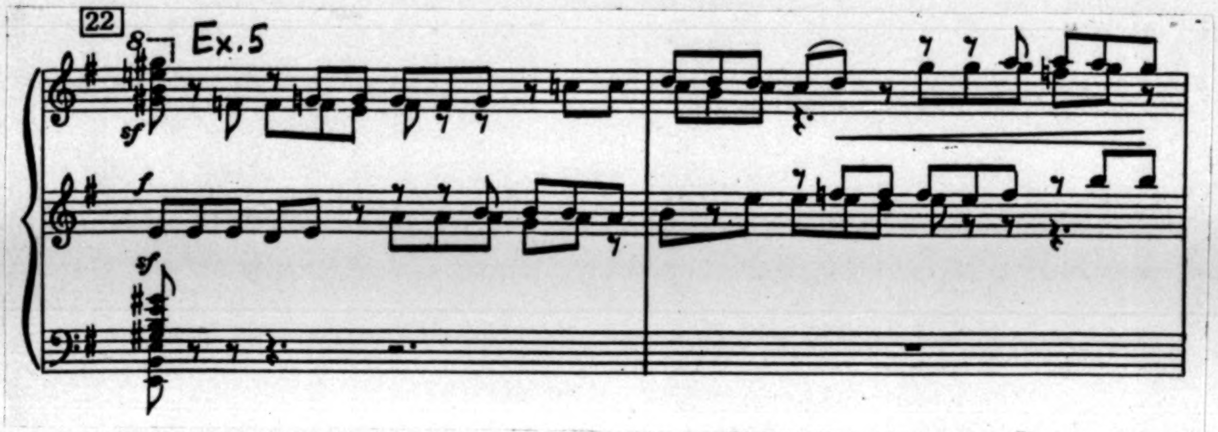
Introductory and concluding notes are almost never found in the Barber or Hovhaness works. Stravinsky utilizes a concluding note in one interesting case at the end of the choral canon in the

Caritas section. In this instance the alto accomplishes a subtonic resolution as the other voices release.

Ex. 4


125
126
127
128
129
D.
Coro
- ta for - ti - tu - di - ne tu - a. ....
A.
Coro
- - a. Di - li - ges Do - mi - num De - um tu - um.
T.
Do - mi - num De - um tu - um. ....
I
Trombe in Do
bas.

Neither the "Magnificat" nor the "Canticum Sacrum" utilize the parallel "sweep." Two very interesting examples of this device are found in the "Prayers of Kierkegaard." The first section of the third movement utilizes upward ascent throughout the entire passage. The second example concerns the oft-referred-to passage in the opening section of the final movement in which each entrance is made on a higher note, giving a "sweeping" upsurge to the passage.

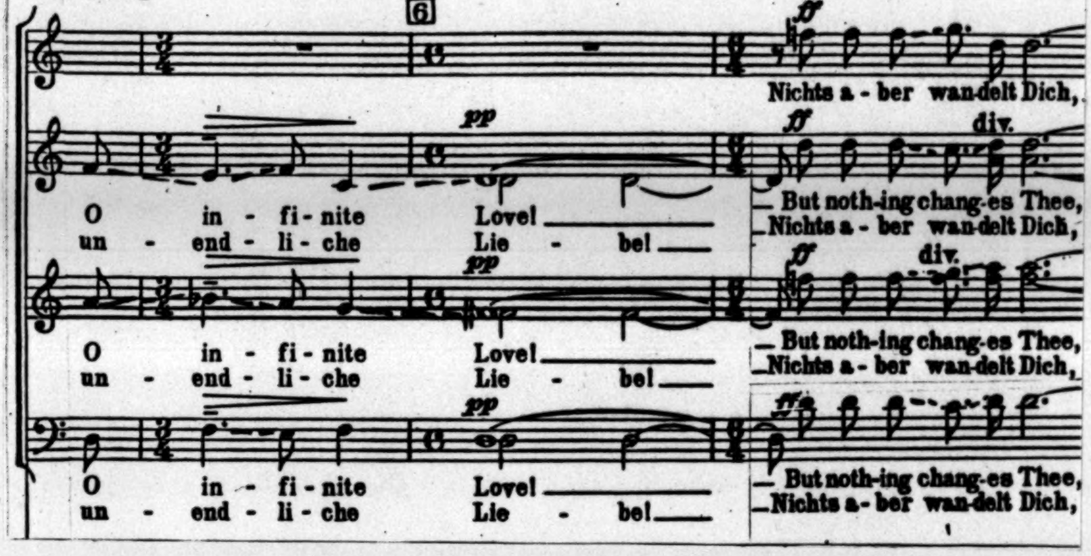


Voice Leading

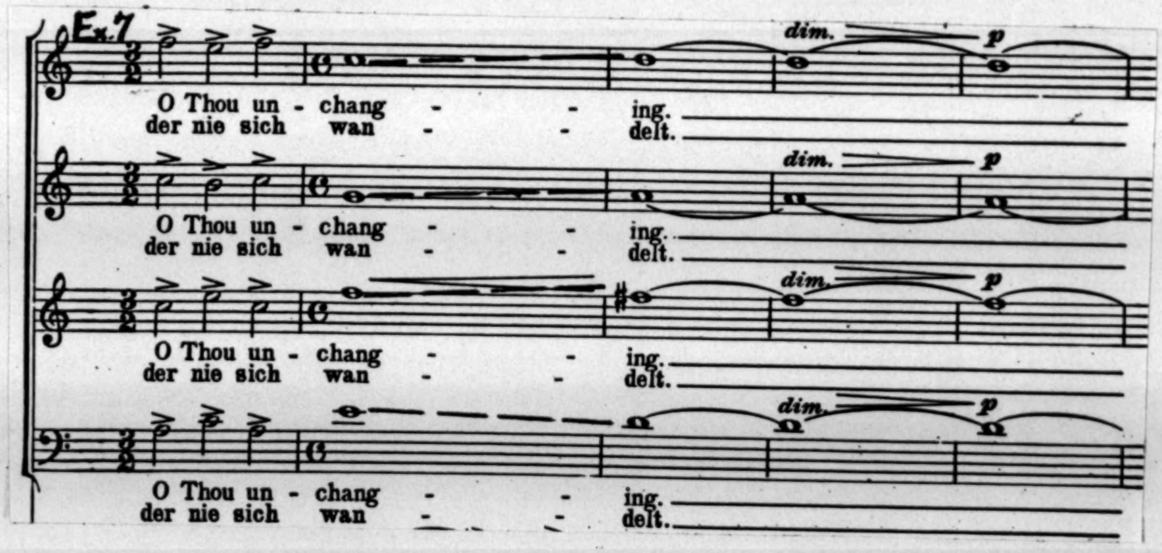
Choral music has generally been more intent on the observance of fundamental principles of voice leading than has purely instrumental music. This again is due to the limitations of the vocal instrument with regard to hearing as opposed to the more flexible character of instruments. The tendency in the nineteenth and twentierh centuries has been to make more and more demands upon the voice, both in technical facility and in aural complexity. This has resulted in an increased proficiency of sorts on the part of the singer of today. Basic limitations still exist however, and most composers are forced to pay some heed to the principles of voice leading and hearing which are historic components of the vocal medium.

Barber at times applies voice leading tendencies to the extent that chords often times derive from this direction. There are many examples where more dissonant chords (usually quartal) derive from stepwise movement in each voice from and, or, to triads.

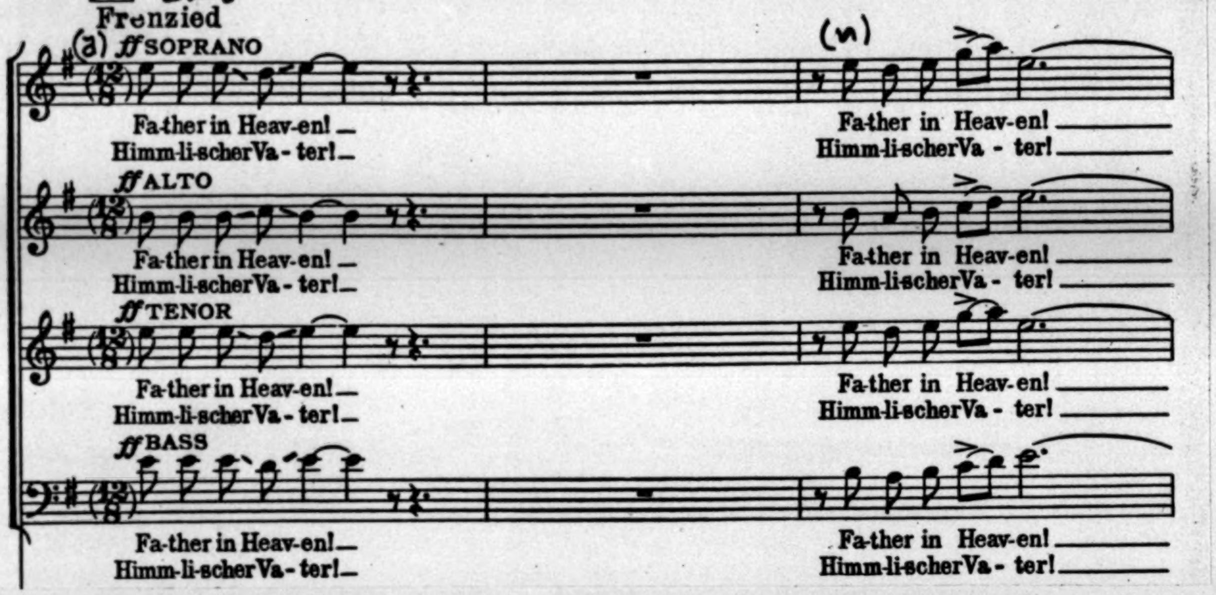
8 Ex. 6


6
pp
ff
div.
Nichts a - ber wan-delt Dich,
O in - fi - nite Love!
un - end - li - che Lie - be!
But noth-ing chang-es Thee,
Nichts a - ber wan-delt Dich,

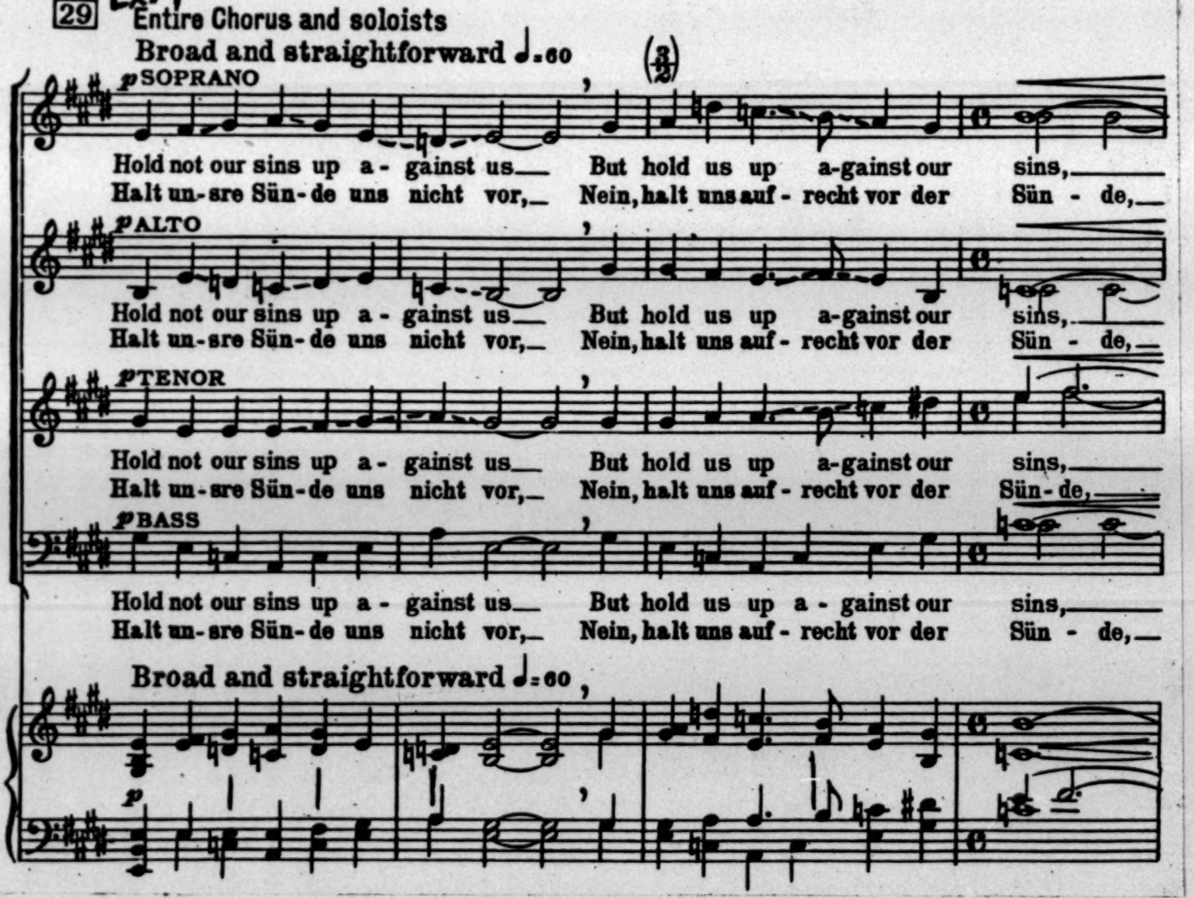
Ex. 7


dim.
p
O Thou un - chang - ing.
der nie sich wan - delt.

38 25 Ex. 8


Frenzied
(3)
ff SOPRANO
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
(n)
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
ff ALTO
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
ff TENOR
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
ff BASS
Fa-ther in Heav-en!
Himm-li-scher Va-ter!
Fa-ther in Heav-en!
Himm-li-scher Va-ter!

29 Ex. 9


Entire Chorus and soloists
Broad and straightforward ♩.=60
(3/2)
p SOPRANO
Hold not our sins up a-gainst us But hold us up a-gainst our sins,
Halt un-sre Sün-de uns nicht vor, Nein, halt uns auf-recht vor der Sün-de,
p ALTO
Hold not our sins up a-gainst us But hold us up a-gainst our sins,
Halt un-sre Sün-de uns nicht vor, Nein, halt uns auf-recht vor der Sün-de,
p TENOR
Hold not our sins up a-gainst us But hold us up a-gainst our sins,
Halt un-sre Sün-de uns nicht vor, Nein, halt uns auf-recht vor der Sün-de,
p BASS
Hold not our sins up a-gainst us But hold us up a-gainst our sins,
Halt un-sre Sün-de uns nicht vor, Nein, halt uns auf-recht vor der Sün-de,
Broad and straightforward ♩=60
p

Parts that are very difficult to negotiate are usually doubled by instruments in the orchestra. This practice occurs throughout much of the third movement.

The "Magnificat" contains no real idiomatic problems. The recurring cross-relations caused by parallelism do not cause difficulty because each voice moves in small intervals as a rule. The extremely consonant character of the music as a whole is another factor.

With the exception of the opening dedication, whose voice movement is almost entirely conjunct, the "Canticum Sacrum" voice leading is highly unorthodox in the light of traditional practice. The chordal passages of the outer movements contain many leaps and cross-relations against an unrelated accompaniment. The difficulties are eased somewhat by the narrow compass of the inner voices and the chord-outlining tendencies of the outer voices.

The serial statements of the individual voices in the inner movements are carefully prepared by the lead-in notes of identical pitch or notes of stepwise relationship. Stravinsky makes one concession to vocal practicality in the fourth movement canon in which the violas may be used to double the voice parts.[1] In other instances Stravinsky has provided minor aids to pitch in difficult passages. The bass trumpet part in the choral canon of Caritas adds sureness of pitch to the passage. This is even more of a help because of the occasional doubling of some of the voice notes.

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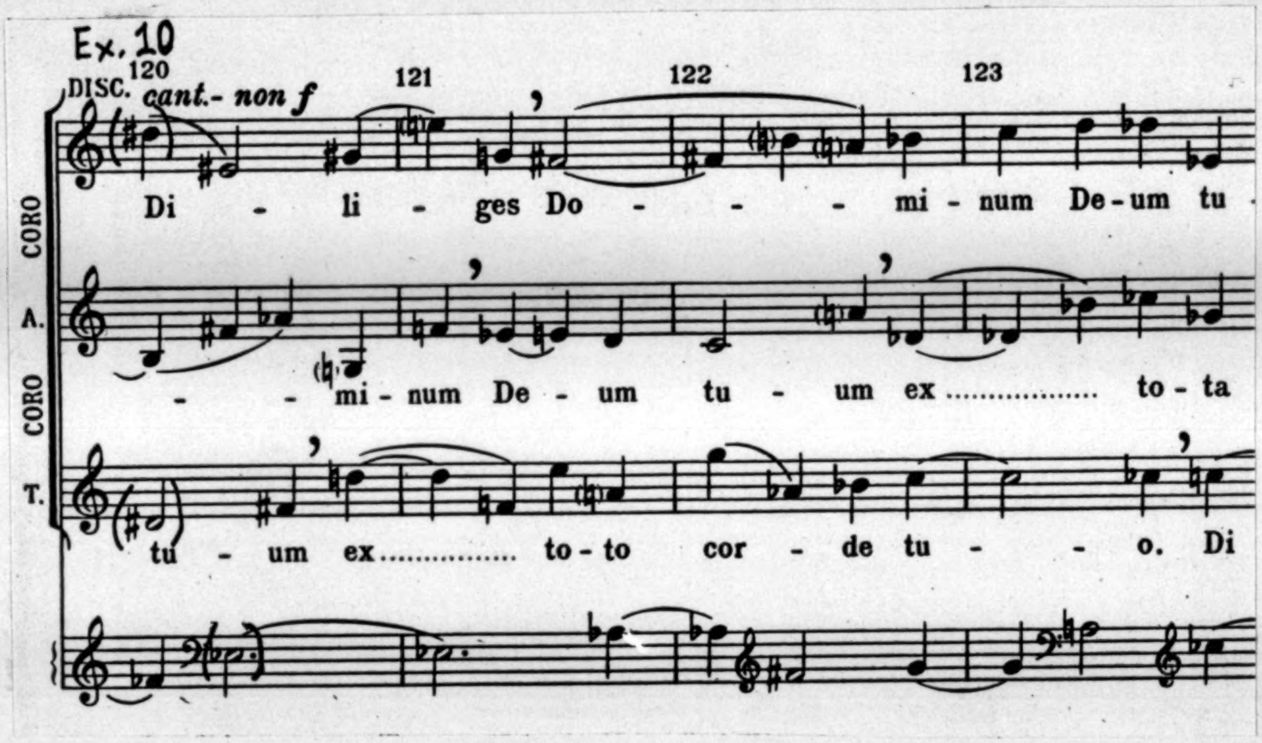
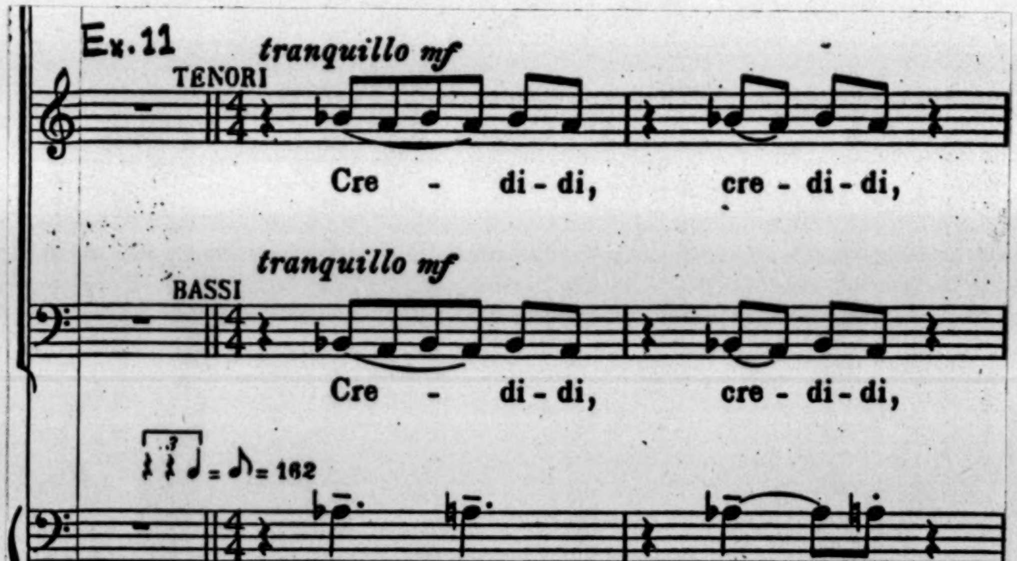
[1] It is noted that in the premier performance the viola doubling was not used. In a practical sense it seems that this passage is no more difficult than many others, therefore requiring no special aid that is not required in the others.

Ex. 10


120
121
122
123
DISC.
cant.- non f
Di - li - ges Do - - - mi - num De - um tu -
CORO
A.
CORO
- - mi - num De - um tu - um ex .... to - ta
T.
tu - um ex .... to - to cor - de tu - - o. Di

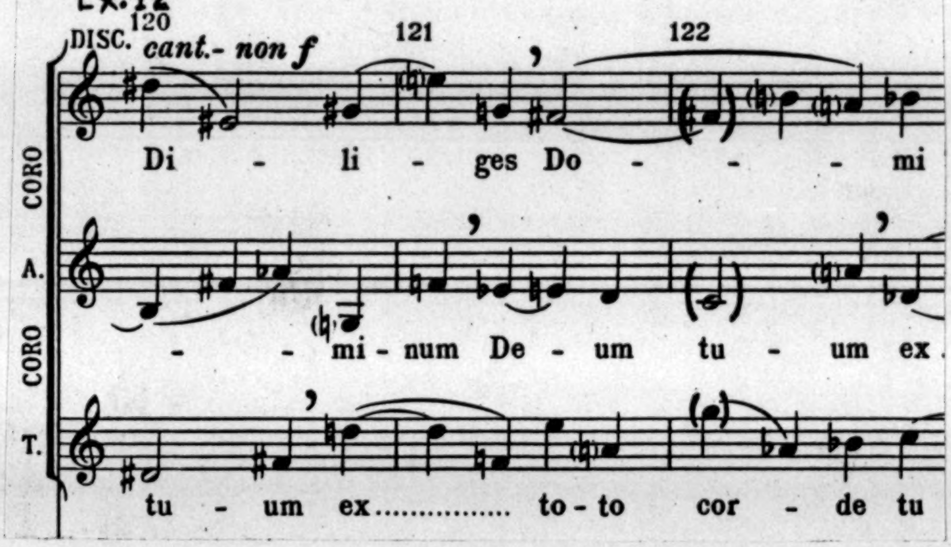
The chorus intonation on the "credidi" statements of Fides is aided by the intermittent unison resolution with the bass trumpet part.

Ex. 11


TENORI
tranquillo mf
Cre - di - di, cre - di - di,
BASSI
tranquillo mf
Cre - di - di, cre - di - di,
= 162
poco marcato

Voice crossing, while frowned on in traditional voice leading practices, occurred quite regularly in early polyphonic music. While there is virtually no crossing of parts in the "Magnificat" even in the contrapuntal sections, both the "Prayers of Kierkegaard" and the "Canticum Sacrum" cross voices with great regularity. An extremely interesting example of voice crossing occurs in Caritas in which the tenor part crosses over both the alto and the soprano lines.

Ex.12


120
121
122
DISC.
cant.- non f
CORO
A.
CORO
T.
Di - li - ges Do - - - mi
- - mi - num De - um tu - um ex
tu - um ex................ to - to cor - de tu

Choral Grouping

Davison suggests that the various combinations of voice distribution can be reduced to eight master groupings.[1] Six of these are concerned with range, and the other two concern the distance separating the voices. The groupings are as follows:

(1) normal or conversational grouping
This grouping is limited to a very narrow range and color.

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[1] Davison, pp. 21-29.

(2) orthodox grouping
This grouping encompasses the normal comfortable ranges of the various voices.

(3) high grouping
All of the voices in a high position.

(4) low grouping
All of the voices in a low position.

(5) high-low grouping
The upper two voices are placed high while the lower two voices are placed low. This is rare and occurs usually only in contrapuntal passages.

(6) low-high grouping
Vice versa. This grouping is much more common.

(7) spread grouping
This grouping places the middle voices in the middle register and separates them by a great distance from the outer voices.

(8) outer voice grouping
This grouping places either one of the outer voices away from the other three.

The "Prayers of Kierkegaard" makes extensive use of high grouping, low-high grouping, and low grouping. Orthodox grouping is less frequent. Conversational and outer voice groupings are found infrequently.

The opening section of the third movement illustrates an interesting combination of five of these groupings in consecutive order. The passage starts with the low grouping and gradually and steadily rises through conversational to orthodox grouping. It continues its ascent to low-high grouping and ends with high grouping. A return is then made to low grouping for the final three measures. This gradual process consumes the entire first section.

The "Magnificat" utilizes orthodox grouping most of the time. High grouping and low-high grouping are used infrequently.

The "Canticum Sacrum" makes the greatest use of orthodox grouping. Low-high grouping and outer voice grouping are found occasionally while high and low groupings are never found.

Choral Fabric

There is a wide variation of practice concerning choral fabric[1] between the three works as well as within them. In general choral practice, the most common fabric is the four voice, SATB (soprano, alto, tenor, and bass). Strangely, this fabric is not the most prevalent in the three works under consideration.

The "Prayers of Kierkegaard" is the only one of the three that uses SATB even half the time. Great use is made of double chorus, consisting of two equal SATB groups. In one instance Barber employs a triple chorus with the following fabrics: SAT, SAB, and TB. The unusual make up of this arrangement is caused by removing the bass from the first chorus and the tenor from the second chorus and combining them together in the third. There is great use made of solo voices within a particular fabric resulting in the combination SATT. Also found in the work are passages for SSAATB, SSAATTBB, mixed voices in octaves, and of course, the unison chant for tenors and basses.

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[1] A better word perhaps, for the basic make up of the choral body with regard to the number and classification of voice parts would be texture. This word however, is consistently used in reference to contrapuntal and harmonic practice, (i.e., the contrast between contrapuntal and harmonic texture).

The "Magnificat" uses SSAATTBB most of the time. Next in frequency is SATB. Each of the following combinations are used in one movement each: TTBB, SSAA, and SSA. There are no unison passages and no passages in either unison or octaves.

The "Canticum Sacrum" is the only one of the three to utilize two-part fabric and it is found almost half of the time. The various uses of two parts include: SA, and ST in unison against AB in unison, creating a type of two-part double chorus effect. In addition to this, tenor and bass solo parts are used in duet several times. It is noted that this practice does not occur in either of the other two works. Next in importance are SATTBB and SATB. An unusual fabric is the use of SAT with a fourth part being supplied by bass trumpet in the approximate tenor range. (The bass trumpet frequently crosses voices with the tenor.) Also included in the work are chorus passages in octaves.

Instrumental Accompaniment

Orchestral accompaniment can be broken down into four general categories. The first involves a reduction of the chorus part and amounts to literal doubling most of the time. This type is found in the "Prayers of Kierkegaard" only in the final chorale. The "Magnificat" however, utilizes this type of accompaniment almost exclusively. In most cases it is the strings which do the doubling. The "Canticum Sacrum" contains no use of this type unless one considers the canon in Fides which is doubled by violas "only if required for accoustical reasons."[1]

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[1] Stravinsky, "Canticum Sacrum," orchestral score, p. 26.

The second category involves a background accompaniment. This may consist of broken figures or arpeggios. The "Prayers of Kierkegaard" contains two examples of this type of accompaniment. One occurs in the second movement and the other, in the second section of the third. In the first case the figure bears a rather close relationship to the solo line and in the second, it is more independent. The third and seventh movements of the "Magnificat" contain this type of background accompaniment. This type of accompaniment is not found in the "Canticum Sacrum."

The third type of accompaniment is one which is partially independent. It contains importance in its own right but is still similar enough to the choral material that it does not have complete musical stature, independent of the chorus. There are several such examples in the "Prayers of Kierkegaard." Many sections employ an accompaniment which is completely independent except for some instrumental doubling of difficult choral lines. The opening sentence of the "Canticum Sacrum" falls into this category. The same thing is true of the accompaniment in the second movement. While it appears at times to have an independent life, it makes sense only with the solo part.

The fourth category is independent accompaniment which stands by itself almost as a complete unit, bearing practically no resemblance to the vocal parts. The final section of the third movement of the "Prayers of Kierkegaard" is of this variety. The passacaglia canon has its own life apart from the double chorus figures above it. The outer movements of the "Canticum Sacrum" display a completely independent accompaniment to the chorus parts.

The accompaniments of the third and fourth serial movements fall into this category as well as they present their own row statements almost always independently of the voices, and maintain their own independent rhythm patterns.

There are four sections of unaccompanied singing in the "Prayers of Kierkegaard." The "Magnificat" also contains four a cappella sections, one of which has the bass part doubled in the orchestra. The "Canticum Sacrum" contains three examples of a cappella singing. The a cappella singing in the latter two works is entirely contrapuntal in character while the sections in the "Prayers of Kierkegaard" are harmonic or unison. Thus these three works illustrate the traditional tendency of many choral works with orchestra to include some a cappella singing within the overall framework.

Summary

Idiomatic Choral Practices

The "Magnificat" contains several passages of movement in thirds and sixths. The "Prayers of Kierkegaard" utilizes this movement in several isolated instances. Examples appear also in the "Canticum Sacrum" but in this case they are less obvious because of the rhythmic variation between the voices.

The "wave" appears in the canonic passages of all three works. The "fan" dominates the harmonic writing of the "Prayers of Kierkegaard." It is found a few times in the "Magnificat" and almost never in the "Canticum Sacrum." The devices of pivotal tones, introductory and concluding notes, and the parallel "sweep" are not found regularly in any of the works. Barber uses the latter device in one instance, extending it over a complete section.

Voice Leading and Choral Aids

All three works break voice leading principles freely although there is a wide variation of this practice within the three. Barber often uses stepwise progression in all of the voices simultaneously to generate more dissonant chords. Barber's more difficult vocal passages are usually supported by instruments. Stravinsky takes some precautions to give aids of pitch to the voices but as a rule the majority of the parts are difficult.

Hovhaness never employs crossing of voices, even in contrapuntal passages. Barber employs it rather freely in polyphonic passages. Barber employs it rather freely in polyphonic passages and Stravinsky employs it continuously.

Choral Grouping

The "Prayers of Kierkegaard" makes extensive use of high grouping, low-high grouping and low grouping. Orthodox grouping is less frequent. Also found infrequently are conversational grouping and outer voice grouping.

The "Magnificat" utilizes orthodox grouping most of the time. Used infrequently are high grouping and low-high grouping.

The "Canticum Sacrum" makes the greatest use of orthodox grouping. Low-high grouping and outer voice grouping are found occasionally while high and low groupings are never found.

Choral Fabric

It is in this area that a wide departure from traditional choral practice is found. The SATB fabric, while used to some extent in all three works, is common only in the "Prayers of Kierkegaard." The "Magnificat" tends toward the larger divisi fabrics and the combinations involving only men and only women. The "Canticum Sacrum" tends to smaller combinations placing a heavy emphasis on various two-voice combinations.

Instrumental Accompaniment

The "Prayers of Kierkegaard" utilizes in equal measure the following types of accompaniment: background, independent and partially independent. There is one example of almost literal doubling. A cappella singing is used on four occasions.

The "Magnificat" employs literal doubling the majority of the time. There are a few examples of background accompaniment, and four a cappella sections.

The majority of the accompaniment in the "Canticum Sacrum" in independent in nature. There are a few examples of partially independent accompaniment, and three a cappella sections.

CHAPTER XI

SUMMATION AND CONCLUSION

Music in the twentieth century has taken many separate, diverse paths. While there have been several major trends, so have composers often developed individual styles and techniques somewhat independent of these trends. The individualism that is typical of much of contemporary music is reflected in these three works. In some ways they parallel the basic trends and in other ways they represent significant departures from them.

The three works chosen for study are as different from each other as would seem possible considering the fact that they were written during the same period of time. Their suitability to this study is, to a large degree, dependent upon this dissimilarity. If any two were more similar in style, their analysis in a comparative way would be much less significant. In one respect they represent current practice in this field because between them they illustrate most of the diverse elements, styles and esthetic principles that are a part of contemporary music. They are not representative of the norm of current practice in this field only because the universal norm in evidence is the wide range of dissimilar practice.

The "Canticum Sacrum" was chosen over the several other Stravinsky works for chorus and orchestra because it contains a more heterogeneous mixture of stylistic elements. Whereas "Threni" and "Abraham and Isaac" are composed in strict serial technique, and whereas the "Cantata" (1952) and the "Mass" show the adoption of serial devices in a limited, gradual way, the "Canticum Sacrum" contains movements composed entirely in serial technique, side by side with movements that are non-serial and reminiscent of earlier Stravinsky works. Thus its inclusion of this wide range of influences makes it more valuable to this study because it relates more closely to the wide range of practice inherent in the contemporary scene, and in this composer, particularly.

The "Prayers of Kierkegaard" is representative in part of Barber's more traditional development. His flowing lyricism, his ebullient expressiveness, his strong tonal foundation, and his brilliant sense of orchestration are all evident in this work. At first sight this would seem to stand as a direct opposite of the serial and neo-classical elements of the "Canticum Sacrum." Barber's traditional neo-remanticism however was enriched by an increasing awareness of more "radical" contemporary procedure. A great influence in this respect was the rhythmic and polytonal practice of earlier Stravinsky works. His harmonies became more dissonant, his lines more chromatic, and he grew toward contact with some of the practices of the twelve-tone school. These things are also very evident in the work. The "Prayers of Kierkegaard" is valuable to this study because it is quite different from the "Canticum Sacrum," and because, like the Stravinsky work, it too contains a wide range of influences which relate quite closely to the contemporary scene.

It would seem that the comparison of the "Canticum Sacrum" with its strong serial basis and its partial inclination toward Stravinsky's past, with the "Prayers of Kierkegaard" with its traditional basis and its inclination toward more recent innovations, would cover most of the territory concerning contemporary choral practice. The "Magnificat" however, represents a direction which is almost completely independent of the other two works. It is certainly not influenced by recent innovations, nor does it have the same traditional basis as the "Prayers of Kierkegaard," however, its pleasant consonances do derive from traditional eighteenth and nineteenth-century practice. This unique individualism based upon a mystical, impressionistic and highly imaginative style, apart from the trends and practices of the previous two works, is responsible for its importance as a comparative agent in this study. Also, within this separateness there exists, as in the other works, a wide range of diverse elements.

It is obvious that each of these three works defied classification into the broad stylistic trends which are normally used to classify the various phenomena that take place in practice. This study has not found in these three works that all the aspects involved fit nearly into a well-ordered system of classification. This would be a false and inaccurate conclusion as the various aspects are too diverse in nature to submit to this rigid categorical placement. Each work must be allowed to exist as a separate entity, as an artistic expression of the composer. Each is related to outside musical influences and philosophies but it is not bound by them. Whatever conclusions are drawn must emanate from the music itself and must be consistent with actuality.

Within the wide range of elements covered by these three works there are many inner similarities. These present an excellent means of comparison. Many of the various influences of the three works spring from similar roots although they may be executed with completely different results. A comparison of the works from the standpoint of the various elements of music and choral music in particular reveals an unusual assortment of relationships to each other and to choral techniques of the past. In some areas two of the works may reveal similarity of procedure while in other areas they show opposite tendencies. In certain instances a work may show radical departure from traditional choral practices while in other instances there is an unusually close relationship. These comparisons give a tremendous insight into the many facets of current practice in this medium, how they relate to each other, how they relate to traditional choral procedures, and how they relate to the world of music at large.

In the consideration of aspects of text and setting it was observed that all three composers exhibit an interest in texts of high literary quality although the types of text used vary from composer to composer. Barber utilizes syllabic setting almost exclusively while Hovhaness and Stravinsky tend toward a balance between the three types. The latter two utilize the three types of setting as a means of contrast between sections of movements and between movements themselves. Stravinsky and Hovhaness are inclined to repeat portions of the text often while Barber seldom does.

Barber pays close attention to the natural accentuation of the words. Hovhaness is somewhat less concerned about this and Stravinsky is apparently never concerned about it. The only composer to utilize descriptive devices to any extent is Stravinsky. Despite the wide variety of approach concerning text, each composer manages a setting which is expressive and fulfills the meaning of the text.

Text is found to play an important part in the form of the "Prayers of Kierkegaard" and the "Canticum Sacrum." In the former the underlying meaning of the text manifests itself in the style and mood of each movement as well as many passages within movements. In the latter the relationship between text and form exists on a highly symbolic level, both in the relationship of the movements to each other and in the stylistic implications of the various sections.

Simple traditional forms are used in all three works. Of the three, the "Canticum Sacrum" has the clearest, most precise, sectioned form. The most common form in this work is simple ternary. The "Magnificat" with its preference for variation, contains little distinction between sections although each movement is a complete entity in itself. The "Prayers of Kierkegaard" employs the forms in the freest manner. It resembles more closely the more extensive approach of instrumental technique.

In the matter of inner unity Barber principally utilizes thematic and rhythmic repetition, and variation. There is widespread use of contrapuntal devices, principally the canon and the passacaglia. Hovhaness makes use of thematic repetition, variation, and transformation. Sequence is used often. The only contrapuntal devices used with any consistency are the canon and the ostinato. The greatest unifying factors of the work are the use of Hindu raga devices, and the recurrance of "murmuring" passages in both orchestra and chorus. The "Canticum Sacrum" uses exact repetition quite often. A favorite device is that of augmentation. Melodic motifs are often expanded phrase by phrase. Another unifying factor is the use of rhythm. The overall use of serial technique is probably the greatest unifying factor in the composition.

Barber achieves inner contrast through the alternation of contrasting choral fabrics, contrasting styles, and contrasting textures. There are no abrupt rhythmic changes but instead, subtle changes in tempo, tessitura, dynamics and intensity. The "Magnificat" presents little inner or outer contrast of any kind. The main sources of contrast are the alternation of solos, chorus, and orchestra combinations. The use of the previously-mentioned special devices presents some contrast to the body of each movement. Hovhaness utilizes very little contrast in melody, rhythm, tempo, dynamics or general style. Although Stravinsky utilizes a great deal of contrast on the structural level there is very little evidence of inner contrast within sections.

The "Prayers of Kierkegaard" displays a tonal progression of D-B-E. The first, second and fourth movements indicate a conservative amount of structural movement utilizing progression to and from both primary and secondary scale steps. The third movement moves through various tonal areas in a "developmental" manner. The "Magnificat" has a tonal polarity of F-D-F. There is very little harmonic change as most of the music is basically tonic prolongation. The tonal polarity of the "Canticum Sacrum" is Bb-A-Bb. Each movement has some tonal significance but there is little structural motion within movements and smaller sections.

The "Prayers of Kierkegaard" uses a wide variety of modes: the church modes, the major and minor modes, the Lydian mode, and certain chromatic modes. The "Magnificat" emphasizes the Mixolydian mode although the other church modes are used as well as the major and minor modes. There is some use of modes of "oriental" character, particularly in the use of the Hindu ragas. The "Canticum Sacrum," basically in serial technique, utilizes the chromatic mode principally. There are instances however where the influence of the church modes are felt.

The harmonies of the "Prayers of Kierkegaard" are firmly grounded in traditional tonal practice, but they are expanded in the manner of contemporary technique. There is both tertial and quartal writing; complex chords built on added thirds and other tones; major-minor sonorities; and the use of both chromatic and pandiatonic passages. Dissonance is sustained often for long periods of time although the cadence points are clear. Great use is made of dissonant chords used purely for their percussive quality. The "Magnificat" uses very little dissonance save for the Hindu ragas and the "murmuring" passages. The harmonic language is almost completely triadic. Some variety and originality are achieved through progressions of modal triads in parallel motion, and the use of consecutive unrelated triads. The "Canticum Sacrum" is comparatively more dissonant. The tonal sections are either tertial and polytonal, or pandiatonic. The serial movements are basically contrapuntal in nature and therefore have little traditional harmonic implication.

The "Prayers of Kierkegaard" employs contrapuntal devices. The principal device is the canon which is used sometimes strictly, at other times in a free manner. The device of passacaglia is used a great deal; in one section it is used in two-part canon. There are several poly-choral passages; in one instance a polychoral texture is used over a two-part canon. Augmentation is used often, diminution, rarely. There are several examples of stretto. Inversion is used at times in both contrapuntal and harmonic passages; in two instances it is used freely between outer voices in block chordal style. The rhythms of the contrapuntal lines, while contrasting, are usually directly related. There is some use of the thickening of contrapuntal lines by harmonic doubling. At times polychords are used contrapuntally, in other instances the lines are thickened by fourths, fifths, and fifths and octaves together. The lines are most often diatonic and conjunct, but at times are diatonic and disjunct, and occasionally chromatic and disjunct.

The "Magnificat" by comparison utilizes much less contrapuntal activity. There are several instances of contrapuntal devices which are used in a highly stylized manner. The Hindu ragas represent one contrapuntal device, the "murmuring" passages are also contrapuntally derived although they are primarily vertical and "atmospheric" in effect. The device of canon is used several times. Each example is very short and usually is very "traditional" in procedure. The device of organum is used in two instances. In both cases the texture is triadic in eight parts. There are two examples of rhythmic ostinatos. Inversion is used between outer voices in some harmonic passages. Diminution is used rarely, augmentation, never. The contrapuntal lines are almost always conjunct and diatonic.

The "Canticum Sacrum" is based entirely upon contrapuntal procedure with the exception of the outer movements. The "Dedicatio" sentence and the instrumental interludes in the outer movements present the only evidence of predominantly diatonic and conjunct lines. All of the others are chromatic and disjunct. The canon is used three times in strict fashion along with all of the mirror forms common in serial technique. Passacaglia is used but only as an introductory statement to the three central sections. There are some examples of thickened contrapuntal lines but their coherence is achieved through rhythmic unity rather than through parallelism. There is much rhythmic independence between contrasting contrapuntal lines. Almost all the accompaniment is conceived horizontally although several instruments may divide a series simultaneously producing a sonority of several tones.

The rhythm is influenced to a great extent by the text in the "Prayers of Kierkegaard," inasmuch as Barber is very sensitive to the natural inflection of the words. Many of the rhythms of the themes derive directly from the natural word inflections. The "Magnificat" shows word influence on the rhythm in only a few isolated instances and the "Canticum Sacrum" shows no relationship whatsoever.

The "Prayers of Kierkegaard" uses a considerable amount of meter changing. While there are some sections that change almost every measure and a few which change very little, the average ratio of meter changes is over fifty per cent. In the "Magnificat," meter changes are not common, many movements containing none at all. When meter changes are found their frequency is approximately twenty-five per cent. In the "Canticum Sacrum" most of the meter changes occur between sections of a movement. Still meter changes are used to a wider extent and on a more consistent basis than in the "Magnificat." Both Barber and Stravinsky employ odd-numbered meters in various divisions. Hovhaness does so occasionally but not on a regular basis. Stravinsky tends to use meters with eighth-note dimensions more than the other two composers. In both the "Prayers of Kierkegaard" and the "Canticum Sacrum," tempo changes are often accomplished directly through meter relationships.

The practices of cross-rhythm and syncopation find great use in the hands of Barber and Stravinsky. The "Prayers of Kierkegaard" especially is saturated with these rhythmic devices while they are practically nonexistent in the "Magnificat." Barber also uses ostinato a great deal. Hovhaness uses it some and Stravinsky very rarely. There is very little evidence of polyrhythm in the "Prayers of Kierkegaard" and the "Magnificat," but the "Canticum Sacrum" utilizes the device frequently. The "Magnificat" contains several passages involving "free" rhythm.

With regards to rhythmic character, Barber and Stravinsky both employ strong rhythmic pulse while Hovhaness does not. There is a great difference between the character of Barber's rhythms and those of Stravinsky however. Barber's rhythms are strong, but counter rhythms relate very closely as a rule creating a kind of balance. Stravinsky's rhythms, however are more independent of each other and often have a more disjointed appearance.

The melodic tendency in the "Prayers of Kierkegaard" is to stay within the particular mode being used. The modes used include: Dorian, Phrygian, Mixolydian, Lydian, minor, major and a few chromatic modes. There are generally few altered notes within the modal context with the exception of the first section of the third movement. The "Magnificat" tends to stay within the modal context but evidences more changes of mode within movements. Mixolydian and Phrygian are predominant along with the other church modes, major, minor and short "oriental-like" modes. The modal practice of the "Canticum Sacrum" is quite consistent. Sections tends to stay strictly within the prescribed mode. Aside from the chromatic modes of the serial movements, the Mixolydian mode is predominant along with more free chromatic modes in the chordal sections.

Concerning harmonic and melodic derivation, the "Prayers of Kierkegaard" tends to derive its harmony from the melodic line. The chant motifs in particular dictate the harmonic practice. There are two examples of melodic derivation from harmony and one example of melody and harmony that are completely unrelated. In the "Magnificat" the relationship between melody and harmony is so close that it is usually difficult to determine the generating source, although the predominantly block chord practice and the absence of motivic development tends to emphasize the harmonic aspect. There is considerable chord-outlining in the melismatic passages. The harmonic sonorities of the "Canticum Sacrum" derive exclusively from the melodic practice except for the choral sections of the outer movements in which melody and harmony are often apparently unrelated. The previous passages contain some evidence of chord-outlining within the chorus texture.

Concerning shape and size, the melodic practice of the "Prayers of Kierkegaard" tends toward an asymmetrical melody which is generally short. Equal use is made of both conjunct and disjunct lines. The characteristic tendency of the line is upward. There is some use of larger, freely-evolving melodies and several examples of declamatory or recitative practice. Melodic practice in the "Magnificat" is almost entirely conjunct. There is little melodic curve, the line tending to remain rather stationary. The themes are generally of medium length and they tend to repeat and develop. They are basically asymmetrical in construction indicating uneven and odd-numbered phrases. The "Canticum Sacrum" contains a good balance of most of the previously-mentioned practices. Equal use is made of both conjunct and disjunct motion. Some themes are short and motivic, others are longer and freely evolving. Phrases are usually asymmetrical. At times there is ascending and descending motion but most of the time the line tends to be angular rather than curved.

The thematic material of the "Prayers of Kierkegaard" and the "Magnificat" is of vocal derivation with the exception of two themes in the former work. The material of the non-serial movements of the "Canticum Sacrum" tends to be vocally derived while the serial movements are almost entirely of instrumental derivation.

In regards to contrast of thematic character, the "Prayers of Kierkegaard" tends to utilize the same theme or motif in a variety of moods rather than to introduce contrasting themes. The third movement only presents themes of inherent contrasting character. The "Magnificat" changes thematic character seldom within movements. The tendency is toward infrequent contrast of themes, although a few movements present exceptions. The thematic contrast in the "Canticum Sacrum" is very great. Changes of character are evident in nearly every section.

Concerning specific use of traditional choral devices, the "Magnificat" contains several passages of movement in thirds and sixths. The "Prayers of Kierkegaard" utilizes this movement in several isolated instances. Examples appear also in the "Canticum Sacrum" but in this case they are less obvious because of the rhythmic variation between the voices.

The "wave" appears in the canonic passages of all three works. The "fan" dominates the harmonic writing of the "Prayers of Kierkegaard." It is found a few times in the "Magnificat" and almost never in the "Canticum Sacrum." The devices of pivotal tones, introductory and concluding notes, and the parallel "sweep" are not found regularly in any of the works. Barber uses the latter device in one instance, extending it over a complete section.

All three works break voice leading principles freely, the "Canticum Sacrum" evidencing the freest handling. Barber often uses stepwise progression in all of the voices simultaneously to generate more dissonant chords. Barber's more difficult vocal passages are usually supported by instruments. Stravinsky takes some precautions to give aids of pitch to the voices, but as a rule the majority of the voice parts are extremely difficult. Both the "Prayers of Kierkegaard" and the "Canticum Sacrum" utilize crossing of voices, particularly in the contrapuntal passages.

The "Prayers of Kierkegaard" makes extensive use of high grouping, low-high grouping and low grouping. Orthodox grouping is much less frequent. The "Magnificat" utilizes orthodox grouping most of the time. High and low-high groupings are used infrequently. The "Canticum Sacrum" makes the greatest use of orthodox grouping. Low-high and outer voice groupings are found occasionally.

It is in the area of choral fabric that a wide departure from traditional practice is found. The SATB fabric, while used to some extent in all three works, is common only in the "Prayers of Kierkegaard." The "Magnificat" tends toward the larger divisi arrangements and the combinations involving either men or women. The "Canticum Sacrum" tends to smaller combinations placing a heavy emphasis on various two-voice combinations.

Concerning the instrumental accompaniment, the "Prayers of Kierkegaard" utilizes in equal measure: background accompaniment, independent accompaniment, and partially independent accompaniment. There is only one example of literal doubling of instruments and voice. A cappella singing is used on four occasions. The "Magnificat" employs literal doubling of the voice parts the majority of the time. There are a few examples of background accompaniment and four sections of a cappella. The majority of the accompaniment in the "Canticum Sacrum" is independent in nature. There are a few examples of partially independent accompaniment and three a cappella sections.

Barber has been classified as a romanticist. The "Prayers of Kierkegaard" uses a large orchestra which is capable of a large opulent sound in the best romantic tradition. Many are the passages however, when the orchestra is reduced to chamber proportions which emphasize individual timbres in which color functions as a means of clarity rather than as a source of pleasure in itself. These passages are excellent examples of neo-classical orchestration.

The sustained lyrical melodies of the work are expressive and poetic. They sing in the manner of the exuberant melodies of the nineteenth century. At other times however, his melody has the plasticity of chant, or the taut, compact, intense, asymmetrical, chromatic angularity of more radical twentieth-century melody.

The treatment of the text is poetic and emotionally expressive. Yet the entire work is pervaded with craftsmanship of a high quality. The contrapuntal writing is masterful and full of vitality, deriving to a great extent from classic Baroque practice. The rhythms are irregular, intense, powerful and full of the dynamic thrust consistent with contemporary practice.

The "Prayers of Kierkegaard" defies rigid classification into any one school of thought. It contains elements of most of the important trends of the twentieth century including some influence of serial technique. It delves into the past with elements of medieval practice. It is neo-romantic in that it is influenced by emotional expressiveness, but it is also organized and controlled by classical objectivity. It represents in short, a unique, eclectic composite of twentieth-century technique within a style that is unified and individual.

The work is considered by many to be one of the strongest that Barber has written. "The moving sincerity of this composition and the high quality of its material and workmanship make it one of Barber's finest."[1] The overall lyric beauty of the work, the contrast between quiet, sombre, and reverent moments, with passages of increasing intensity and excitement, the sweeping transitional passages which flow smoothly from one mood to another, and the impressive sensitivity to the underlying essence of the text combine in a composition which stands as a thrilling masterpiece of choral music.

Even though the term neo-classicism applies to a musical style which does not include serialism, the basic neo-classical philosophy with its objectivity toward craftsmanship, design, and purity of style applies very strongly to Stravinsky's adoption of serial technique. This gives only a partial indication however, of the nature of the "Canticum Sacrum."

The dimensions of the orchestra and the subtle scoring are neo-classic in nature. The writing is economical and precise with a clean texture that utilizes unusual spacings, unconventional registers and individually colored lines. The outer movements however, are characterized by the massive, percussive, polytonal and primitive style of his early "Russian" period which was an extension of romanticism.

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[1] Cowell, p. 227.

His melody is angular and jagged, although there are passages that feature pandiatonic melody, flowing melismas, short concise fragments and calmly flowing chromatic lines. There are also examples of chord-outlining and lines of conjunct consistency.

His treatment of the text is usually austere and uncompromising in its objectivity. Yet there are times when he employs word painting and other descriptive devices. His setting of the text disregards completely the natural accent of the words, yet his stylized approach is often capable of intimate and intense expression. The text is related to the overall form of the composition in a symbolic manner. The basic divisions of the text seem to take on contrast in the manner in which the lines capture the underlying character of the words.

The work is in many ways a composite of Stravinsky's evolution as a composer. In another respect it is a synthesis of elements representing the entire evolution of western music. Thus it cannot be placed in one classification as it represents these many diverse influences and styles. Its unity within this eclectic context is remarkable and it bears the stamp of a high degree of individuality.

The work is extremely difficult to assimilate, yet has gained a tremendous respect throughout many segments of the musical world. Its inner symbolic relationships, its extreme concentration and compactness, its intensity of expression, its wide range and contrast of essential character, and its genuine, spontaneous creativity mark it as a work of unusual genius. According to Vlad, the "Canticum Sacrum" is "perhaps one of the highest peaks of Stravinsky's creativeness and probably ranks as one of the great landmarks of dodecaphonic music---indeed of modern music in general."[1]

The "Magnificat" is even more difficult to classify. Neoclassicism implies amoung other things: an emphasis on melody and contrapuntal texture; the use of absolute forms; chamber-like orchestral scoring; melody that is often instrumentally conceived; pandiatonicism; dissonant counterpoint; and dynamic rhythms. The Hovhaness work contains none of these. The alternative application of the label of neo-romanticism likewise meets with little success. There is little evidence of pictoral and extramusical suggestion. The text is almost never treated in a subjective, emotional way. The melodic lines do not flow in expansive, sweeping statements, nor are they symmetrical in the manner of many nineteenth-century melodies. We do not find a harmony that is expanded by chromaticism or a use of dissonance that sustains tension toward an ultimate goal.

Since the work does not contain enough of the elements of either category to be classified in one direction, or even midway between the two, we must turn in a different direction to find the primary influences. Since we find no strong relationship with current musical practice our attention must of necessity turn to a more philosophical approach.

Oriental art in general is characterized by the supremacy of Things over the human Self. Western classicism is related to this concept but only in some degree as Western art is characterized by individualism. Classicism and Romanticism are primarily descriptive of the degree of this individualism. Maritain draws certain parallels between Chinese and Western medieval art:

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[1] Vlad, p. 196.

> Nor does the Chinese artist---any more than our medieval craftsmen---seek after beauty for beauty's sake; but Chinese art, like our medieval art, seeks after beauty as its supreme transcendent end. In other words the search for beauty does not haunt the consciousness of the Chinese or medieval artists, who enjoy the beauty of things but want only to make a good 'work,' and to make it a vehicle of spiritual instruction. But the search after beauty for the sake of beauty, or as a supreme transcendent end, is present and paramount in the unconscious, intrinsic dynamism of Chinese art, and of medieval art as well.[1]

Perhaps the musical art of Hovhaness springs from either Oriental or medieval classicism. Certainly many of the musical devices he uses are from these sources. He has admittedly attempted to find within certain older Indian and other Eastern musics similarities to the music of early Europe on up to the days of the troubedours.[2] The objectivism manifest in his music is probably more indicative of Oriental classicism than Western neo-classicism. Yet it finds its expression in a kind of atmospheric impressionism which resembles twentieth-century impressionism only in its use of parallelisms. The main elements of his style seem to be: chordal application of triadic harmony to medieval polyphonic practices, (i.e., organum); the use of medieval and oriental-like modes; the use of oriental rhythmic and melodic devices; the use of oriental-like arabesques; the use of pulseless special effects; and the use of early Renaissance polyphony. These are blended into a unified texture which is pseudo-oriental in character and highly individual; at the same time the mood is introspective, mystical and impressionistic.

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[1] Jacques Maritain, Creative Intuition in Art and Poetry (Cleveland and New York: The World Publishing Company, 1953), p. 15.

[2] Editor, back cover of vocal score.

The "Magnificat" has attained a success which ranks it as one of Hovhaness' finest works. Its many performances have evidenced an enthusiastic reception. While simple in structure and material, it has a quality of strange uniqueness about it which has a mystical, spiritual impact on the hearer. Its etherial atmospheric qualities, its unusual special effects, its strongly ritualistic mannerisms, its rich climaxes, its deep eloquence, and its dramatic impulse, make it an unusual and absorbing work.

The three works present an extremely wide range of comprehensibility. The "Magnificat" while rather unique-sounding, is based primarily on pleasant consonances which present no challenge to the ear. The "Prayers of Kierkegaard" is much more demanding even though it is strongly tonal. While it is highly dissonant in places it is supercharged with such expressive beauty and excitement that it is reasonably accessible to the ear with some familiarity of contemporary sounds. The "Canticum Sacrum" however, presents a great challenge to the listener. Its extreme complexity is difficult to assimilate and will probably remain so for several years to come.

It is dangerous to draw conclusions about the relative merit of works on the basis of their comparative simplicity or complexity. Neither one is an accurate arbiter of ultimate value. The final decision is of course made within the context of a historical perspective which is out of the question at this time or in the near future. Within this limitation however it is possible to make speculations which are reasonably accurate. While the "Magnificat" is capable of an expression of absorbing power, its chief effect is one of atmosphere and impression. While works similarly endowed gain a certain amount of success during their time, they generally tend not to have the sustaining power to reach beyond their time and move audiences of other eras. To do this requires musical material which is universal in its scope over and above its immediate stylistic qualities. It is my feeling, after considerable involvement in these three works, that the Hovhaness work is lacking in the fundamental musical ideas of genius that are inherent in both the Barber and Stravinsky works, and which rank them with such works as Stravinsky's "Symphony of Psalms" and Walton's "Belshazzar's Feast," as great choral masterpieces of our time and of all times as well.

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